



A University of Sussex DPhil thesis

Available online via Sussex Research Online:

<http://sro.sussex.ac.uk/>

This thesis is protected by copyright which belongs to the author.

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Please visit Sussex Research Online for more information and further details

UNIVERSITY OF SUSSEX

**POST-GRADUATE ART THERAPY TRAINING IN ISRAEL:
PERSONAL AND PROFESSIONAL TRANSFORMATION
THROUGH
DYNAMIC ARTWORK-BASED EXPERIENTIAL
TRANSFORMATIVE COURSES**

Ofira Honig

April, 2014

Dissertation
for the degree of
Doctor of Philosophy

ACKNOWLEDGEMENTS

I am very grateful for the opportunity given me to carry out this research. To meet the lecturers who teach Israel's art therapy training programmes, and working art therapists, senior and new-fledged, was both exciting and instructive. Each one of them, without exception, shared their thinking, feelings and knowledge with me with remarkable candour and in great depth and detail.

It should go without saying that I offer my most heartfelt gratitude to my three advisors at Sussex University, Brighton, UK, Professor, Colleen McLaughlin, Dr. Michelle Lefevre and Dr. Alison Croft, who have helped and guided me throughout with enormous professionalism and sympathy—from the very beginning of this research as a fledgling idea, onto a thorough thinking-through of the concept and its necessary research tools, through to a reviewing of the data and their processing and finally to the final shape of the thesis.

More even than that, the way they contemplated and critiqued, made comments and challenged me to think ever more deeply and carefully has made me a better therapist and lecturer and, to my great surprise, a better advisor to my students in their writing of their graduation papers. My acquaintance with Dr. Croft and Dr. Lefevre has expanded my horizons to an extent I could not have envisioned.

I am grateful for the love and support of my family and of Yoram, my best friend, who has nourished me on the whole journey, from challenging my thinking to cooking my meals. My children, Tal, Michal and Noam, who lived through and survived times when no mother was to be had, fill me with pride just by being who they are. My warmest thanks too to wonderful Helen and Eliyahu, my mother and father-in-law, from whom so much is to be learnt, especially about how to be a parent and how not to be afraid to change.

Last but not least, I say thank you to my brother, Eyal, and express my sorrow that our Grandma Mary, Grandpa Albert, and our parents, are not alive to rejoice with me.

TABLE OF CONTENTS

Acknowledgements	II
Table of Contents	III
List of Tables, Fig., Images and Boxes of Examples	IX
Abstract	XI
Overview	1
PART ONE	
PREVIEW - GETTING STARTED	3
CHAPTER 1: INTRODUCTION and BACKGROUND	4
1.1 Introduction	4
1.2 Background	6
1.3 Context	13
1.4 The Rationale of this Research	19
1.5 Research Goals and Research Questions	22
1.6 The Research Participants	23
1.7 Summary	24
CHAPTER 2: LITERATURE REVIEW	25
2.1 Introduction	25
2.2 What is Art Therapy?	26
2.2.1 Art Materials and Their Power	31
2.2.2 Key Components of Art Therapy	36
Triangularity	36
The art therapist and their roles in the consulting room	38
Creativity	40
2.3 Psychotherapeutic Concepts Relevant to Art Therapy Training in Israel	42
2.3.1 The Self and Professional Identity	42
2.3.2 Play	44
2.3.3 Brief Definitions of Psychotherapeutic Concepts, Key to the Discourse on Transformative Courses	46
Projection, Transference and Counter-Transference	47
Projection	47
Transference	48
Counter Transference	49
Parallel Processes, Space and Potential Space, Role-Modelling	50
Parallel Processes	50

Space and Potential Space	51
Modelling.....	53
2.4 The Development of Art Therapy Scholarship and Research Outside Israel	55
2.4.1 An Overview	55
Issues in the training of art therapists.....	55
The development of schools of thought	57
An overview of training	58
Teaching art therapy.....	61
2.4.2 What has not been Studied.....	64
2.4.3 The Development of Scholarship on Dynamic Artwork-Based Group Experiential Courses.....	67
2.4.4 Experiential Learning and Transformative Teaching	71
2.4.4 (a) EXPERIENTIAL LEARNING	72
2.4.4 (b) THE TRANSFORMATIVE TEACHING MODE.....	75
2.5 The Development of Art Therapy Scholarship and Training in Israel.....	77
2.5.1 The Development of Art Therapy Scholarship in Israel	77
2.5.2 The Development of Art Therapy Training in Israel	79
2.5.3 The Development of Art Therapy Training and Practice in Israel: Similarities to and Differences from Overseas.....	84
2.5.4 The Development in Israel of the TOPIC-LED DYNAMIC EXPERIENTIAL ARTWORK-BASED COURSE.	85
2.5.5 The Gap.....	86
2.6 Summary and Conclusion	89
CHAPTER 3: RESEARCH METHODOLOGY	90
3.1 Introduction.....	90
3.2 Qualitative Research	91
3.3 A Constructivist Approach.....	93
Transferability	95
Data Trustworthiness	96
Authenticity.....	99
3.4 Phenomenology.....	102
3.5 The Heuristic Approach	105
3.6 Digging for 'Tacit Knowledge' in Uncharted Terrain	111
3.7 The Insider Researcher.....	113
3.7.1 Subjectivity	116

3.7.2	Positionality	117
3.7.3	The Balance of Power Between Insider Interviewer and Interviewee	118
	The teacher-student relationship	118
	Data given in interview which the interviewee later refused permission to publish	118
3.8	Ethical Issues.....	119
3.8.1	Recruiting Participants	119
	Students	119
	Lecturers.....	120
3.8.2	The Promise of Confidentiality: Proper Disclosure	120
3.8.3	Interviewees' Artwork	122
3.8.4	Gender	124
3.9	Summary	125
CHAPTER 4: METHODS		126
4.1	Introduction	126
	Qualitative research tools	126
4.1.1	The Research Population.....	127
4.2	The Data Gathering Process.....	130
4.2.1	STAGE 1: Chief Scientist, Israel Ministry of Education, Authorizes the Research	131
4.2.2	STAGE 2: Participant Recruitment.....	132
4.2.3	STAGE 3: Design Pilot Study.....	135
	Interview location.....	135
	Construct open-ended questionnaire	139
	The in-depth interview	140
	• Ontological, educative and tactical authenticity	143
	• Sending out the preparatory questionnaire.....	143
4.2.4	STAGE 4: Carry Out the Pilot Study (May, 2010).....	144
	The pilot meeting fell into four segments:	144
	Concluding the meeting:	145
4.2.5	STAGE 5: Analyse Pilot Study Data and Draw Conclusions.....	145
	From written open-ended questionnaire to semi-structured interview:	145
	Clearing up interview data:	146
	Recording and transcribing the interviewee's replies:.....	147

Drawing conclusions from the pilot study:	148
4.2.6 STAGE 6: Informed Consent.....	148
4.2.7 STAGE 7: Carry out In-Depth Interviews	149
4.2.8 STAGE 8: Interview Senior Programme Directors	150
4.3 Data Collection.....	150
4.3.1 Interviewing Working Art Therapists and Interviewing Lecturers.....	151
4.3.2 The Course of the Interview.....	152
4.3.3 Gathering Stories:.....	153
4.3.4 The Interviewees' Response to Being Interviewed	154
4.4 Summary	155
PART TWO:	
CLOSE READING: LOOKING AT THE DATA	156
CHAPTER 5: PLANNING AND PREPARING A TOPIC-LED TRANSFORMATIVE COURSE TAUGHT IN DYNAMIC ARTWORK-BASED EXPERIENTIAL TEACHING MODE	
5.1 Preface.....	160
5.2 Introduction.....	163
5.3 Planning How to Make a Course Dynamic and Transformative	167
5.3.1 Planning the Theoretical Topic	168
5.3.2 The Incubation Period.....	169
5.3.3 Choosing Art Materials.....	171
5.3.4 Making a Workshop 'Work'	174
5.3.5 Setting Up the Classroom for a Lesson.....	178
Preparing the space for the lesson.....	178
5.4 Discussion	182
CHAPTER 6: THE LEARNING SPACE.....	
6.1 Introduction.....	185
6.2 Displaying Creative Flexibility	188
6.3 The Ability to Play	195
6.4 A Very Particular Learning Space	197
6.5 Is this Learning Space a Potential Space?---Discussion	200
6.5.1 Summary	204
6.6 A Conclusion: Creating a PENTAGONAL Learning Space	205
CHAPTER 7: WEAVING THE TRANSFORMATION.....	
7.1 Preface.....	209
7.2 Weaving the transformation Phase 1:	212

The Lecturer Presents the Workshop and Establishes its Art Materials	212
7.3 Weaving the transformation Phase 2:	
Students Explore the Art Materials and Experience their Affect.....	218
7.3.1 The Lecturer as Eye Witness to the Students' Art Work.....	218
7.3.2 Sensing Which Way the Wind is Blowing Within the Group and its Individual Members.....	226
7.4 Weaving the transformation Phase 3:	
An Instance of the Pentagonal Space in Operation.....	233
7.5 Discussion: The Transformative Process of the Topic-Led Dynamic Artwork-Based Experiential Teaching Mode	239
7.5.1 An Extended Example from Practice Illustrating Key Findings about the Conduct of Lesson and Whole Course	247
Incubation phase.....	248
The Process	249
Next phase of activity.....	252
7.6 Concluding Analysis	259
Chapter 8: Conclusions	262
8.1 Introduction.....	262
8.2 Addressing the Research Questions	264
Research Question 1:.....	265
Research Question 2:.....	267
Research Question 3:.....	268
8.3 Contributions Made By this Study	275
Contribution 1: A new extension of experiential learning.....	275
Contribution 2: Describing how to create and conduct a topic-led dynamic experiential artwork-based course.....	276
Contribution 3: Explaining the 'magic'	276
Contribution 4: The input of topic-led dynamic experiential artwork- based courses into the goals of the art therapy profession	280
Contribution 5: The current Israeli context.....	281
8.4 Implications of This Study	282
Afterword	285
REFERENCES.....	287
APPENDICES	302
APPENDIX I: Permit to Conduct Research in Israel.....	303
APPENDIX II: The Call for Research Participants	307

APPENDIX III: Consent Form for Participation	308
APPENDIX IV: Consent Form for Participation from Haifa University	309
APPENDIX V: The Questionnaire Used to Structure Interviews- with Art Therapy Lecturers.....	310
APPENDIX VI: The Questionnaire Used to Structure Interviews with- Art Therapists / Former Art Therapy Students.....	312
APPENDIX VII (A): Interview with Ms. Tamar Hazut: Tamar Hazut's Consent Form.....	313
APPENDIX VII (B): Interview with Ms. Tamar Hazut:	314
Appendices VIII: translations from Various I.C.E.T. and Ministry of Health Documents Setting out the Requirements for Art Therapist Training in Israel*	325
APPENDIX VIII(A): Letter to New Members of I.C.E.T About the Organization Itself and its Membership Requirements.....	325
Admission criteria for an M.A. in art Therapy	330
APPENDIX VIII (B): Ministry of Health Circular: Recognition of the Profession, 1989	331
APPENDIX VIII (C): Extracts from Ministry of Health, document, 1986	332
APPENDIX VIII (D): Extract From I.C.E.T. Requirements for Art Therapy Training (1993).....	334
APPENDIX VIII (E): I.C.E.T. Procedure for Qualifying as a Supervisor, 2007*	335
APPENDIX VIII (F): An Update From the Chairman of the I.C.E.T. on the Situation of the Proposed New Regulatory Legislation.....	337
APPENDIX VIII (G): Admission Regulations for Art Therapy Training, (1999): A short summary	338
APPENDIX X: Art Materials Categories	340
APPENDIX XI: Specimen Art Therapy Syllabus (from David Yellin College).....	342
APPENDIX XII: Photocopy of a Specimen Page from my Lecturer's Journal Summarizing a Lesson	344

List of Tables, Fig., Images and Boxes of Examples		Page
<u>Chapter 1</u>		
Fig. 1.1:	My artwork for the 1991 course with B. Moon & C. Moon, (the first layer): "Stormy panorama of heights and sky"	8
Fig. 1.2:	My artwork for the 1991 course with B. Moon & C. Moon, (the second layer): "Naughty five and a-half-year-old girl"	8
Fig. 1.3:	My artwork for the 1991 course with B. Moon & C. Moon, (layer three).	10
<u>Chapter 2</u>		
Fig. 2.1:	Verbally-based psychotherapy dyad	27
Fig.2.2:	Art therapy's triangular relationship (Wood, 1984)	28,36
<u>Chapter 3</u>		
Fig. 3.1:	The researcher's exploitation of fields of knowledge for constructivist research.	94
<u>Chapter 4</u>		
Table 4.1	Distribution of interviewees N = 29 by status, seniority and place of teaching/training	127
Table 4.2	Stages of the data collection process	130
PART TWO		
<u>Chapter 5</u>		
Fig. 5.1	Orits` image: "Skeleton of rusted wire wound in cotton wool"	160
Box 5.1	Example from practice 1: Anna- Lecturer Connecting an idea to art materials	173
Box 5.2	Example from practice 2: Lecturers collecting art materials-the <u>lecturers point of view</u>.	174
Box 5.3	Example from practice 3: Lecturers collecting art materials-the <u>student's point of view</u>.	174
Box 5.4	Example from practice 4: (student point of view) Yael's experience of experiential learning	176
Box 5.5	Example from practice 5: Yasmin (lecturer)	177
<u>Chapter 6</u>		
Fig. 6.1	The learning cycle of creativity- Generated by- <i>Transformative Dynamic Experiential Artwork-Based Courses</i>	191
Fig. 6.2	A PENTAGONAL SPACE	205

Chapter 7

Fig. 7.1	Piaget's spiral structure of development	211
Box 7.1	Example from practice 6: Instilling the principles of the profession	213
Box 7.2	Example from practice 7: Lecturers attune themselves	214
Box 7.3	Example from practice 8: Irit (lecturer) Protecting the pentagonal learning space	220
Box 7.4	Example from practice 9 Miya's story (student point of view)	229
Box 7.5	Example from practice 10: What the pentagonal space can achieve	234
Fig. 7.2	THE TRANSFORMATIVE SPIRAL TEACHING MODE A model of the spiral progression taking place during a Transformative, Topic-led course taught in dynamic experiential art-work based mode	241
<u>ILLUSTRATION 7.1:</u>	<u>THE TOPIC-LED TRANSFORMATIVE LESSON</u>	244

ABSTRACT

Art therapy training programmes around the world feature a unique type of course based on dynamic art-work experience and conducted in the context of a core student group. The course is usually called an 'experiential group course'. There is world-wide practical recognition in the professional art therapy literature of the need for dynamic experiential artwork-based courses in art therapy training. What is new is that Israeli lecturers have extended this 'experiential group course' into what I term 'a topic-led dynamic experiential artwork-based course'. The nature of this course in Israel and how it is deployed, planned and conducted is the subject of this thesis.

The data for this dissertation were collected from in-depth and wide-ranging interviews with three groups of persons: (a) 11 of Israel's 40 lecturers lecturing on Master's degree and Masters-level plastic art therapy training programmes. All have taught in the teaching mode under investigation here for many years and I looked on them as partners with me on a journey of discovery into the essential nature of this teaching mode in Israel; (b) 15 working art therapists who graduated from Israeli training programmes 3-15 years before participating in this research and who had been working as art therapists since then. They provided a reflexive analysis of what it was like to take a topic-led dynamic experiential artwork-based course. (c) three directors of art therapy training programmes (one current, two former). provided me the background to the theoretical development of art therapy training in Israel. In addition, as an insider researcher, a senior art therapist who has herself designed and taught topic-led dynamic art-based experiential mode courses for many years, I have used my own experience and example from my practice to illustrate and corroborate the points made by my interviewees.

The interviews indicated that over the forty years the dynamic experiential teaching mode has been deployed in Israeli art therapy training its use has been extended to the design and teaching of a wide range of theoretical topics and that this extension occurred at approximately the same time on all Israel's recognised art therapy training programmes.

From the point of view of the theory of art therapy training this thesis argues that the professional literature displays a significant gap. Many scholars have stressed the vital contribution made by dynamic experiential artwork-based courses to future practitioners' training but no researcher has yet clarified when and for what purpose certain theoretical courses are taught in this mode, how such courses are designed and conducted, and how they produce on students the effects the students say they do—what so many students term their 'magic'. And yet the lecturers who make use of this teaching mode declare it to be indispensable to the transmission of art therapy's concepts, language and methods to the next generation of art therapists.

The object of this doctoral research, then, is to explore and expose the nature of topic-led dynamic experiential artwork-based courses in Israel and their particular contribution to Israeli art therapy training. (The research does not aim to investigate what theory of art therapy these lecturers represent nor what body of psychological and other theory they transmit to their students).

Given a constructivist epistemology, a phenomenological research paradigm is deployed to investigate how dynamic experiential artwork-based courses achieve their aims. Interview data are analysed by the inductive Socratic analysis method and by theoretical reading, taking a heuristic approach.

The key contribution of this thesis to knowledge about art therapy training methods in Israel, is that it unlocks and conceptualizes the transformation of these topic-led dynamic experiential artwork-based courses which the thesis also demonstrates to be transformative for their students. A central argument is that, to achieve these transformative insights lecturers integrate three content elements — theoretical material, artwork-based experiential workshops, and the emotional materials evoked from the students by and during the workshops. They adapt and adjust their workshops and the art materials offered the students to the needs of the theoretical topic they wish to teach. And they make dynamic use of the responses of individual students and the student group to the art materials and the artworks produced from them for the purpose of conveying/ instilling this theoretical topic.

The five elements of lecturer, individual students, core group, art materials/ artworks and the learning space created by the lecturer interact uniquely within a dynamic relationship in response to the course topic in what I term in this thesis a 'pentagonal potential space'. It is the integration of the five constituent elements of this relationship and the interrelationships between them that make the courses 'transformative'. In a nutshell, these courses (a) take students on an inner emotional journey which allows the self to adjust to a dynamic therapeutic perception of the course topic; (b) enable students to investigate the given topic to great depths of experiential and intellectual insight and be changed by this insight; and (c) generate in both individual students and the student group emotional processes relating to the topic, which shape their therapeutic development with respect to that topic. These three effects together generate in the student a meaningful and critical development of their therapeutic self as art therapist, a development which so many of them call '*magical*'.

OVERVIEW

Getting started on this research project was a gradual process. After 22 years of giving dynamic art psychotherapy to a variety of Israeli population groups under dynamic and other forms of supervision and in a variety of working conditions; after 16 years of myself supervising others' on their group and individual therapy—art therapists, dynamic social workers, psychotherapists and youth-officers; after 16 years as an educator on art therapy training programmes in Israel, of which a major component was designing and conducting dynamic experiential artwork-based courses because of my conviction in the power of that teaching mode—all this, rather than providing me with answers regarding this teaching mode, had only raised questions. The present thesis is the result of the process I have undergone in an attempt to answer these questions.

At the time I set out on this process this teaching mode was a prominent element in all five art therapy training programmes accredited by Israel's Higher Education Council. Many courses were taught in this mode and the questions that seemed to me to require answers were: Did the students on these courses feel/think the courses had any special effect on them? Why did lecturers choose to teach in this mode? And having made this choice, How did they go about it?

These courses were deployed to teach art therapy students the language of art therapy, how to integrate theoretical terms and concepts and the use of art materials into practical therapy and how to 'weave' all these component elements into stimulating and guiding emotional processes in the patient.

This thesis is constructed so as to follow and reflect this weaving together of key component elements. The first part, entitled 'Preview: Getting Started', consisting of chapters 1-4, provides the context, background, methodology and methods of the study. The second part, entitled 'Close Reading: Looking at the Data', consists of chapters 5-6 presenting an analysis of the data as it emerged and was reconstructed over the course of the research project. The third part, entitled 'Reaction: Constructing Meaning', consisting of chapters 7-8 draws conclusions from and provides explanations for the findings and sets out the contributions to knowledge in the art therapy made by this thesis.

PART ONE

PREVIEW - GETTING STARTED

CHAPTER 1: INTRODUCTION AND BACKGROUND

Therapy conceived as an art form is created in the same manner:
each therapeutic intervention (like each brush stroke),
each therapeutic case (like each work of art)
is the result of the therapist-artist's training and experience.
Both artist and therapist develop their sensibility
so that their efforts flow-
from the heightened awareness of long discipline and reflection.
(Wadeson, 1980, p.6.)

1.1 INTRODUCTION

Post-graduate art therapy training programmes around the world (2 or 3 years to a diploma or M.A.) feature an experiential course entitled *Experiential art therapy group* (Dudley et al. 2000, p.173). This course lasts the whole duration of the training programme and is designed to take the students through a process of personal developmental growth in the context of a 'core group':

The model of education is one of active, problem-based learning where the student becomes their own expert through exploration of issues with tutors, as and when they arise (Dudley et al., 2000, p.172).

McNiff (1986), Schmais (2004), Queyquep-White in Schmais (2004), McNeilly (2010) and many other art therapy theorists and researchers have borne witness to the impact of these 'experiential art therapy groups' on their own personal and professional development when they were young trainees and affirmed how

important was the contribution these courses made to the formation of their professional identity as art therapists. I asked myself at the end of each such course I taught whether my students thought the same, and it was this question which ignited the desire in me to take the research journey reported here.

The goal of this research journey was to answer the following three questions:

- (1) How do art therapy lecturers and students in Israel perceive the dynamic experiential artwork-based teaching mode and its effect on a student's psychotherapeutic self?
- (2) When do art therapy lecturers in art therapy training in Israel deploy a dynamic experiential artwork-based teaching mode?
- (3) How are dynamic experiential artwork-based courses designed and conducted by their lecturers?

As I gathered the basic data for this study on the five art therapy training programmes accredited by Israel's Council for Higher Education (See Appendix VII B), I saw in their programme curricula and syllabuses (See specimen in Appendix XI) that Israeli lecturers were applying this teaching mode to far more than one type of course. This eventually set up a new issue that had to be answered—why and how had a large number of Israeli lecturers extended what the professional literature described as happening all round the art therapy world by extending the 'dynamic experiential artwork-based' teaching mode from 'experiential art therapy groups' into what I came to designate 'topic-led dynamic experiential artwork-based courses'?

The second stage of this journey was the analysis of the data from the first round of interviewing. This analysis showed me that both the lecturer-designers of these courses and the art therapists who had taken these courses as students believed that

these courses had a decisive influence on the development of their professional self, just as the students researched by Payne (2002) and Schmais (2004) did.

Further analysis then revealed that my data contained a lot of fascinating information about the techniques and methods the lecturers were deploying in their planning and conduct of these courses in order to ensure that they vividly conveyed—through the medium of experiential artwork—the topic they were designed to teach and achieved the effects on the students intended by the lecturer-designer.

Thus the third research question came into focus: Just how were these courses designed and conducted by their lecturers?

1.2 BACKGROUND

Twenty-three years ago as a Master's art therapy student at Lesley College in Boston, USA, and in Tel Aviv, Israel, I found myself astounded by what dynamic experiential artwork-based lessons generated in us students and how they turned us into art therapists. I was amazed to witness the power of art to penetrate to the hidden places of the mind.

A vivid example of this occurred in 1989 in our very first art therapy training workshop at Lesley College (in Boston), led by Bruce and Catherine Moon. I offer this vignette not only as a comment on part of my own professional development but for its arresting visual record of the sort of thing that happens on a dynamic experiential artwork-based course.

One aspect of Bruce Moon (2009) and Catherine Moon's (2002) approach to art therapy training was the therapist's self-disclosure in a therapeutic context, an element which derives from Relational thinking.

We were a group of 12 women (all art therapy students) aged 26-50. Bruce and Catherine began the workshop by sharing with us an item of intimate information from their private life. Half unbelieving, our first reaction was to check with each other whether we had heard and understood correctly. Did the words mean what they seemed to mean? A loud buzz went around the room and we already sensed that we were witnessing something new in the way Bruce and Catherine used themselves, their life and their art as an integral element for connecting to us and enabling us to set out on a personal journey. The course they were teaching was called Studio Art Therapy.

Sheets of brown paper were spread around the room. We were asked to shut our eyes. We were taken through a process of directed imagining, focusing on our breathing, on the intake and outflow of air, and asked to let our imaginings float out and then transfer them to the paper.

I found this hard to do and could not grasp what was happening to me.

I felt impatience, sharp irritation and disapproval for this self-exposure technique they were using on us. I was very reluctant to let my imaginings take shape. I opened my eyes and sat in front of the paper in a state of conflict. I drew an unspecific but stormy panorama of heights and sky which reflected those conflicted feelings and which appeared to me rather blank and far from emotionally committed (see Fig. 1.1, The first layer: "Stormy panorama of heights and sky").

Bruce Moon moved among us and when he got to me tried to understand together with me what I had put on the paper. Then he said: *"This background— what conflict does it indicate?"*

Wishing to appreciate what their technique was trying to achieve, I made an effort to focus on my inner conflict and anger in more general terms. And at once I was overwhelmed by an association from my childhood. Without much further thought I took up the art materials again.

I took another piece of paper and painted a naughty five and a-half-year-old girl. Then I tore her out of that sheet and placed her on the first sheet of background (see Fig. 1.2: The second layer: "Naughty five and a-half-year-old girl") and told Bruce with joy and satisfaction that it was five-and-a-half-year-old me against a panorama from my childhood, having a good time, free and happy.

His next question was: "So why did you take her out of there in the first place?"



Fig. 1.1: The first layer:
"Stormy panorama of heights and sky"

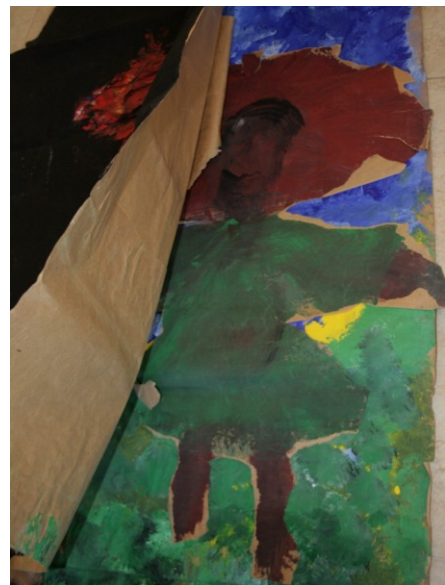


Fig. 1.2: The second layer:
"Naughty five and a-half-year-old girl"

And then, just as in the Rahel¹ poem, I was of a sudden flooded over by memories and feelings. We had read and analysed the poem in secondary school and it had remained sharp and vivid in me ever since:

We met. Half met.
One quick glance,
faltering words half-heard
and it all flooded back
all crash and wrack,
the smash of bliss to hurt.

The dam of forgetting
the shield I'd erected —
as though they'd never been.
I shall down on my knees
by that storm-wracked sea
and drink my fill of long-gone scenes.
(Rahel, Tel Aviv, 13.4.1925)

Coming face to face with that picture and the way I had composed it, and given Bruce's question, which mirrored the process of its composition, I felt exactly like the speaker in the poem.

Tears, thoughts and memories overwhelmed me. I could not say a word. I took another sheet of brown paper and put it over the previous composition. I coloured it black and then, using a lot of black and red paint, made a hole exactly over the little girl's head (see Fig. 1.3: "*Layer Three*" next page). This was the third and last component of the composition.

¹ Rahel Blaubstein is one of modern Hebrew's foremost poets. Her poems are known for over 60 years and recited across Israel's Jewish population, who know her as 'Rahel the Poetess'



Fig. 1.3: Layer Three

And now that I look at it again from a distance of light- years of emotional and cognitive development, I can see that it is a triptych of my happiness as a child together with the frustration from the loss I had experienced and the repression of its pain.

In Boston then, it took me a long time to calm down and to, at last, be able to tell the story. When I was five-and-a-half years old my father was shot in the head and killed in pursuit of terrorists. I felt as though that 21-year-old 'dam' (as the poem has it) which I had constructed out of panic and anxiety had collapsed. And all the feelings of grief, pain, frustration, loss and longing had flooded over me.

All this at a later stage of my therapy led me to make serious efforts to explore what I had lost and gained from what had happened to me. And although in therapy I had worked through the subject of my orphaning, that artwork experience with the Moons reconnected me to wells of feelings, repressed until that moment. Later on the

opening of this dam enabled me, as a young therapist in supervision, to go deeper into the transference and counter-transference materials surrounding this issue.

Looking back from a the distance of 23 years I would say that the Moons' teaching language belonged to the inter-psychological school of dynamic psychotherapy which is dynamic², fearless, intimate, and sharing. While it may be all these things it also raises doubts as to the therapist's ability to be fully attentive to the patient and the patient's capacity to bear the burden of the therapist's self-revelations.

So it was that, although we understood the Moons' English perfectly well, we found that we had in fact just begun to learn two new languages:

-As budding art therapists we were learning the language of artwork and the power of art materials to generate concrete images of unconscious materials. For me the most effective metaphor for this is as if 'dipping one's brush into the paints and colours of the unconscious and painting with them'. This is what the dynamic experiential teaching mode makes possible for me and other students.

-As trainees we were learning the language of teaching which each lecturer has to choose for themselves. In the case of the Moons it was the language of self-disclosure.

I would even say that in the vignette here of a technique and its results there are indications of a third language, an experiential goal- and topic-oriented language,

² 'Dynamic' is a commonly used term from the psychotherapeutic vocabulary but one that requires precise definition. It comes from the Greek *dunamikos* = possessing strength or power, and is used both in a popular and a technical sense. Popularly, it describes something having energy or movement but, technically, it refers to a play of forces. In individual therapy, by the patient's psychodynamics we mean the conflict between their inner forces which give rise to certain patterns of feeling and behaviour. Ever since Freud, the premise is that these forces clash at different levels of awareness, some —by dint of repression—operating entirely within a dynamic unconscious. In group work, dynamics refers to invisible structures or features of the group, such as cohesion, group pressure, scapegoating, clique formation, which influence the movement of the group as a whole.

which while unsuited to therapy can be effective in one-off workshops. It is a language and a mode of teaching designed to simultaneously convey to trainee therapists multiple aspects of a selected topic and is the language and teaching mode typical of the topic-led dynamic experiential artwork-based courses which form the research topic of the present study.

Wadeson (1989) describes the impact of lessons taught in this dynamic experiential artwork-based mode:

....The results are rich indeed, both in awareness development and in a final internalizing of the art therapy process that they (the students) are likely to wear for *the rest of their lives* (Wadeson et al, 1989, p.450). (My italics).

This third language then that I feel the Moons might have been teaching is one whose power resides in the lecturers' ability to exploit all their own resources and emotional and theoretical knowledge to 'get through to' their students with respect to a particular issue or topic. The Moons' combination of the two approaches had filled the room with art materials and —for better or worse— with themselves, over, under and around us. They had enfolded us in their personality, their capacities and their knowledge of the power of art.

Now 23 years on from that first incident I can say that the rather extreme methodology succeeded in making all of us newly-minted art therapy trainees simultaneously take in and critically appraise three things, not only the professional material we were being taught and its theoretical provenance but also how it was taught, and this as we took our very first steps on the path to becoming art therapists. I think it no coincidence that the vignette I have just presented from my own early

experience came back to me as I was writing the concluding chapter to this thesis. For the theme of this thesis is how lecturers design and conduct a certain type of course for the sake of their students' development and enlightenment.

1.3 CONTEXT

The language of visual art:
colors, shapes, lines, and images-
speaks to us in ways which words cannot.
(Malchiodi, 1998, p.XIII).

In these lines Malchiodi sums up the advantages of art therapy over verbal therapy.

From the 1950s, moving in parallel with the development of the art therapy profession, the published articles and discussions among professionals on art therapy training concentrated on two main aspects of M.A.-level training:

- (a) the detailed pedagogic requirements the training programmes had to meet (which had developed in different directions and at a different pace in different countries) and
- (b) the theory of and, from the 1980s onwards, the research into dynamic experiential learning from the point of view of the power generated by a dynamic art-based core student group.

With respect to the first, the twin focus was on the academic standards training programmes had to reach and what to teach trainees in light of ongoing theoretical developments in the understanding of art therapy. Rubin (1984, USA) discussed what was lacking in art therapy training; McNiff (1986) discussed how to compel trainees to do sufficient hours of practical artwork; Naumburg (1973), Wadeson (1983) and Gilroy

(1992) discussed how to combine artwork with other elements of art therapy training; McNiff (1986), Waller (1984, 1995), Waller & James (1984), Malchiodi (2003, 2011) considered the accreditation of post-graduate programmes and how to open a track towards doctoral studies without sacrificing experiential training in the use of artwork; Kamar (2001, Israel) reviewed how to compel students to enter therapy and the role of dynamic supervision in training.

All these scholars were in agreement that 'dynamic experiential artwork-based group' courses must be a core component of art therapy training, and this was based on the further premise that this teaching mode trained students in certain essentials of the profession and enabled them to both practise the language of the profession and to develop empathy (Naumburg, 1950-USA; Hassa, 1975-Israel; Waller, 1984-UK). All branches of dynamic psychotherapy (dynamic psychology, dynamic social work, art therapy, etc.) saw empathy as critical component in the growing therapeutic personality of their students.

The second aspect, of training under investigation then was the theoretical advances made by descriptive case studies and evidence-based research. All scholars agreed on the need for dynamic training within a core-group which stayed with the student for the whole duration of their training, the emphasis being on the dynamic processes generated by doing artwork alongside others and the support for individual's which the group generated. Research explored the massive mutual support generated within the student group taking dynamic experiential courses and the effect of the group and its support on the students' development (McNeilly, 2006; Paine, 2004; Schmais, 2004; Waller, 1995, 2012; Wadeson, 1989; McNiff, 1986; Rubin, 1984).

As for the teaching modes in which art therapists were to be trained, there was a more or less complete gap. The functions of the group and of experiential learning were investigated but not what constituted the essence and substance of dynamic experiential artwork-based teaching from the point of view of the lecturer-designer of such courses—that is, why and how did he/she design them in that way?

Then came Schmais (2004). This senior American Movement therapist thought that the most important aspect of her training work was that her teaching mode was strongly dynamic and experiential. I argue that she was the first to make an attempt to fill the prominent gap I identify—the absence of research into training methodology. She was the first to use qualitative methodology to assess what was this 'dynamic experiential dance-based mode of teaching' which formed part of dance therapy training and was known to engender amazing effects. By analysing the work of her own lecturer, Marian Chase (rated one of the best and most important in the dance therapy field, both in the USA and in Israel), as well as her own work, Schmais investigated both how a dynamic dance-based experiential teaching mode and how a dynamic experiential movement-based lesson were conducted in practice and how they actually brought about their effects. These effects Chase's students would wonderingly term "*magic*" (Schmais, 2004), the very same word with which many of the working art therapists interviewed for the present research conveyed their incomprehension of what dynamic art-work based courses had done to them as students.

As for the development of the art therapy profession in Israel (see Appendices VII; VIII; IX) Israel has produced many books on plastic art therapy and a large number of

published articles, in international and local journals, on art therapy as practised in Israel. And there are regular conferences and study days. But all this academic activity has concentrated on the varied approaches to doing art therapy at the practical and theoretical levels, not on the teaching modes appropriate for training future practitioners.

In the 1980s and early 1990s the pioneers of art therapy training in Israel made the dynamic artwork-based experiential teaching mode a core element of all five formally recognized training programmes (See Appendix VII). But apart from Peretz Hassa, founder of the Haifa University programme, and Tamar Hazut, the programme's director until five years ago, who both believed that the teaching mode should reflect the teaching content and taught a key course on the phenomenological conception of art therapy, there was no other theorist in Israel, who paid any attention to when and how the dynamic experiential artwork-based teaching mode should be deployed in art therapy training programs. This has to be understood against the background of the international research trends summarized in the two previous paragraphs.

In the 1990s Goren-Bar, who believed in combining different modes of arts (music, dance, plastic art and drama) in therapy, was a pioneer in Israel in trying to understand how this approach could be taught by combining different art forms into the then current training programmes. Today, a course on his conception of 'Expressive Arts Therapy' is standard in every Israeli art therapy training programme, under the title, *Integrating Arts*, yet still no one has made any formal study of the way to teach this course. Each lecturer teaches the course the way she/he thinks is the right way. Some teach frontally, with brief experiential interludes for the purpose of illustration, others

teach in dynamic experiential mode, incorporating a range of art forms (music, movement, drama, writing, psychodrama) which reflect the content of the particular approach being taught. It is my belief that the research presented here takes Goren-Bar's work a critical step forward, by researching the practical methods, measures and techniques required to teach in this mode, regardless of the topic selected as the theme of the lesson or course.

In the decade 2000-2010, other than Kamar's study (2001) on the nature of the different schools of supervision methodology in art therapy training in Israel, Israelis have published only a handful of articles on art therapy teaching in Israel. These have analysed the theoretical material taught and the different approaches to understanding individual cases and therapeutic processes. For example, Huss (2009), director of Ben Gurion university's M.A. programme in *Social Work with Art Tools* (definition taken from the university's website), has written a paper on how the different approaches to art therapy can be taught within the confines of a single course, which uses case studies to illustrate each theoretical stance. In response to the changes taking place at Haifa University, Or (1998) and Hazut (2000, 2012) have published papers on the curriculum content which art therapy training programmes must retain when, in the process of upgrading a training programme from 'M.A.-equivalent' to full M.A. level, some programme hours have to be transferred to studying research methods and other academic requirements.

Practically speaking then, there is no Israeli literature on the teaching modes practised in this country.

The Israeli regulatory authorities (the Ministry of Health and the Council for Higher Education) determine teaching content and the number of hours to be allocated to supervision and practical work.

Until 2008, theory courses which taught in a 'frontal pedagogic' (Zimmerman et al. 2007) mode and theory courses which deployed a dynamic experiential artwork-based teaching mode (See specimen in Appendix XI) were everywhere being taught side by side:

Since the first art therapy training programmes were set up in the early 1980s each training centre has gone its own way, constructing its own syllabus and letting its lecturers-course designers have their head as to the teaching methods they want to deploy. (Kamar, 2001 p.131).

Then in 2006 Haifa University received official accreditation for their Master's art therapy training programme which for the first three years did away with all teaching in dynamic experiential artwork-based teaching mode. The chief reason cited for this démarche was the lack of art therapists with a PhD who could teach in this mode. Meanwhile Israel's remaining four first-class academic art therapy training institutions (Bet Berl College, David Yellin College, Lesley College, Seminar Hakibbutzim College), who have accumulated rich experience in training plastic art therapists to Master's level (including an officially recognised Diploma licensing the holder to practise art therapy), are well on the way to gaining accreditation for their own Master's programmes. A feature of their campaign for Master's level accreditation has been the pressure exerted on the Accreditation Board to give its stamp of approval to the need to teach Art Therapy in the language of the profession, namely, in dynamic experiential artwork-based mode.

1.4 THE RATIONALE OF THIS RESEARCH

Thus, the profession in Israel is currently (January, 2013) undergoing a full official accreditation and regulation process, by the end of which there will be a state-recognized training curriculum³ and training methods and it will have been decided which institutions are qualified to teach and award an art therapy M.A. (see Appendices VII and VIII). *However, it has yet to investigate why certain content is taught in a particular teaching mode.*

At this moment in time [October 2012, see Appendices VII (B); VIII (F)] the passage of the new Master's degree Art Therapy Teaching Bill through the Knesset (Israeli parliament) has come to a halt (because of an imminent general election). Although agreement has been reached on what should be taught (see Literature Review) and although the regulators have made an enormous stride forward in acknowledging that the profession of art therapy has to be taught in its own language (see Literature Review), and the members of the relevant parliamentary committee have understood that a place has to be made for courses whose topic is taught in the dynamic experiential artwork-based teaching mode, nonetheless the fundamental debate on how this teaching mode can be made integral to the awarding of an M.A. qualification has yet to reach a conclusion.

And since not a single article has yet been written on which theory courses can or should be taught in this mode, or on how lecturers should plan and design such courses and their component lessons, or on how lecturers are supposed to conduct

³ By curriculum is meant all the content and courses every M.A. programme (or M.A.-equivalent programme, as they were until recently) is supposed to teach.

such courses, for all these reason I see my thesis as taking an extremely important step forward in that it examines an under-researched area which will have implications for future professional standards and conceptions of the training of art therapists in Israel. This makes my doctorate extremely timely. It seeks to make a contribution to understanding a teaching mode which is perceived by art therapy professionals as both extremely important for their students' development as therapists as well as highly effective in deeply instilling theoretical material.

One of the key lessons to be inferred from the published art therapy literature (in Israel and elsewhere) is that there is a huge need to conceptualize the components of art therapy training. In Israel this need has become all the more urgent now that standardization and uniformity is the order of the day. As far back as 1986, McNiff laid down that:

The intensity of the students experience provides powerful reinforcement to one of art therapy's ruling axioms, that when one teaches would-be practitioners the language of art therapy it is best to teach them in that language (McNiff 1986).

Yet, for all the cogency of McNiff's observation no one has yet established exactly how this is to be done. The whole course of this research, from the interviewing through analysing the data, to the writing and the re-writing, has given me a much clearer and more precise conception both of the essential nature of topic-led dynamic experiential artwork-based courses and of the practical process of their construction, to the point that I realised that one of my key research goals had to be to compose a model of how to design, construct and conduct a lesson/course so that it fulfilled the designation of 'topic-led, experiential, dynamic, and artwork-based'.

Currently in Israel experientially-taught courses are taught very successfully—that is, they are transformative for their students—but they are designed and conducted almost entirely by the lecture's intuition. I believe that this dissertation can provide a conceptualized, rationalized grounding for art therapy lecturers' intuitive ideas, and for the way we have till now intuitively planned and conducted these dynamic experiential artwork-based courses.

Lastly, it may be said that while the current study focuses on a very specific teaching mode developed in Israel, the challenges it examines are shared by lecturers in art therapy training programmes around the world. Thus, as the present study sets out the practical steps, the pedagogic tools and the dynamic interventions which make a course transformative, on a wider perspective, it also offers new insights into how art therapy might be taught.

It seems likely that dynamic experiential artwork-based courses are vital both for individual student development and for students' understanding of the profession's language and concepts and so the present study intends to get to the heart of the dynamic experiential teaching mode in order to establish just what makes the contribution of these courses so vital. It will attempt to establish how lecturers plan and design such courses; how they deploy this teaching mode not only to set in motion processes of group and individual development but also to teach a selected theoretical topic; how they set up the room and set out art materials to support the process the lecturer has in mind; how the lecturer conducts a lesson/course using the emotional materials emerging and the artworks created during it; how they make use of what happens between the students and their art materials and artworks, between one

student and another, between students and lecturer and between the students and the topic/issue they are being taught.

1.5 RESEARCH GOALS AND RESEARCH QUESTIONS

My research field is the connections between, on the one hand, how lecturers organise themselves emotionally and cognitively, how they set up the classroom and art materials, how they conduct their lesson/course and, on the other hand, the individual student's therapeutic development which lecturers want to achieve through dynamic artwork-based experiential teaching.

My chief research goal has been to conceptualize this dynamic experiential artwork-based teaching mode, as it is practised in Israel in a topic-led courses, and to work out the way lecturers design and conduct each lesson in their course.

The research questions are:

- (1) How do art therapy lecturers and students in Israel perceive the dynamic experiential artwork-based teaching mode and its effect on a student's psychotherapeutic self?
- (2) When do art therapy lecturers in art therapy training in Israel deploy a dynamic experiential artwork-based teaching mode?
- (3) How are dynamic experiential artwork-based courses designed and conducted by their lecturers?

1.6 THE RESEARCH PARTICIPANTS

The research participants divide into two main groups (See Chapter 4, Table 4.2, Distribution of Interviewees):

- (1) *11 of Israel's 40 Lecturers in plastic art therapy* — all senior and highly respected in the profession, with from 8 to 22 years' teaching experience, and from all Israel's art therapy training institutions accredited by the Council for Higher Education and the Ministry of Health. At present, these are:

David Yellin college (Jerusalem)

Seminar Hakibbutzim (Tel Aviv)

Lesley College (Netanya)

Bet Berl college (Kfar Saba)

Haifa University (Haifa)

- (2) *15 of Israel's 2,000 Ministry of Health-recognised plastic art therapists* who completed their required studies in 2000 or before and have been working as art therapists for at least three years.

I also interviewed three of Israel's most senior art therapy programme directors in order to get a picture of the regulatory and theoretical development of the profession in Israel since its beginning.

1.7 SUMMARY

This chapter describes aspects of my personal background which led me to take the research journey reported in this dissertation. It then sets out the context for the study in terms of art therapy research around the world and in Israel and the turning point at which the profession now stands in Israel. Within this context the rationale and potential importance of the present study is put forward and its research goals and research questions set out.

CHAPTER 2: LITERATURE REVIEW

2.1 INTRODUCTION

This Literature Review, after first setting out what art therapy is and analysing the special power of art materials, then gives brief accounts of art therapy's constituent concepts and components. The next section surveys how scholarship and research on the subject has developed over the last forty years, pointing out a significant gap that has remained unfilled. An overview of a particular aspect of art therapy training, the 'experiential art therapy group' follows, and then the theory of experiential learning and transformative teaching, two pedagogical issues at the heart of dynamic experiential art therapy training. The Review then moves to how art therapy scholarship and training have unfolded in Israel. The same gap identified in American and European research is found in Israel, as well as a particular extension of the 'experiential art therapy group' developed by Israeli lecturers. This extension is identified as indicating a way to fill the gap in research on art therapy training and so carry it a significant step forward.

2.2 WHAT IS ART THERAPY?

Art therapy is a hybrid discipline based primarily on the fields of art and psychology, drawing characteristics from each parent to evolve a unique new entity (Vick, 2012, p. 6).

I wanted to start with a modernistic statement of what art therapy is and Vick here, while giving due respect to the origins of the profession, also expresses in the word 'hybrid' a modern 21st-century understanding of the profession. Since the 1930s many professions have combined forces, and in particular psychotherapy has joined hands with different forms of art and artwork.

The first virtue and strength of art therapy is that its language is natural to human beings. For human beings to communicate with each other and to avoid chaos, a tool of communication, such as language, is vital. Language, on a higher and more complex level of use, allows us to introduce metaphors to clarify complex ideas. For we think, says Jung, in images:

Art is regarded as the foremost means of expression by metaphor (Jung, 1973, p.97).

As Stern (1985) emphasizes, even before we have the words to describe what we see or to know the words for them, we recognize and identify things in the world — “Mummy”, “Daddy”, “food”, etc.

Art therapy's second strength is that, as with all dynamic therapies, its aim is to decipher the nature of the patient's distress and bring it into consciousness, where therapists hope they can help the patient deal with it. The therapist's goal is to remove

obstacles from the patient's developmental path so that the will or desire to develop may germinate and grow, with or without the therapist's assistance. Yalom quotes Freud as saying on therapy's search for unconscious materials:

Clashing forces inside man are what generate his thoughts, feelings and behaviour. Moreover, and this is the critical point, these clashing forces exist on different levels of consciousness; some are entirely unconscious (Yalom, 2002, pp.247-8).

Verbally-based interpersonal therapies entail a dyad of therapist and patient. Within this therapist-patient relationship "classic" transference and counter-transference take place (Fig. 2.1) when the patient's internal world is projected onto the therapist (Segal, 2001) and "the resolution takes place within the person of the therapist" (Case, 2000, p.27).

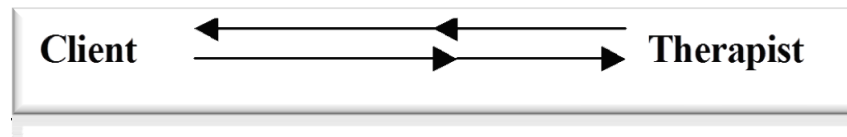


Fig. 2.1: Verbally-Based Psychotherapy Dyad

Theorists of art therapy such as Landgarten (1981), Rubin (1984), Wood (1984, 1990), Case and Dalley (1992), Case (2000), and Schaverien (2000) suggest that art therapy seeks to expand these dyadic relations to triadic. In Wood's words: "*Dyad becomes Triad*" (Wood, 1984, p.68) (Fig. 2.2) and so provides a broader and more multiform potential space for the patient's efforts:

In expressive therapy, the therapeutic experience takes place in a dynamic space created between the angles of a triad: the artist (patient /client), the observer/ helper (the therapist) and the artwork product (Goren-Bar, 1997b, p. 213).

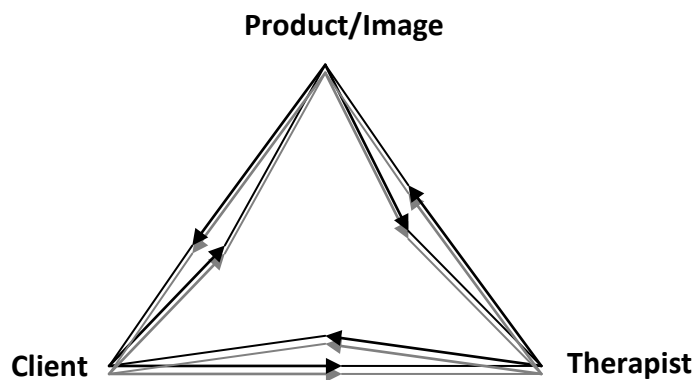


Fig. 2.2: Art Therapy's triangular relationship (Wood, 1984)

As Fig. 2.2 shows, the boundaries of art therapy have been expanded, so that the expression and resolution of projected transference take place also within artwork product-making.

Given that this research is about learning and teaching in groups, it should be noted that transference and counter-transference in groups is multiple and includes transference between group members as well as between individual members and the group leader (Section 2.4.3 expands on this).

Art therapists generally agree that the non-verbal aspects of art therapy occupy a vital and unique position in mental health care. Expressive therapies—art, dance, music, drama, play—as Dalley (1984) points out, enable patients not only to understand and gain insight but also to experience the feelings that arise from struggling with art materials and with the products the materials generate. Art therapy differs from verbal therapies, where the therapist listens to what the patient says, in that the art therapist is also faced with the patient's artwork product, or partial

product or absent product. The therapists confronts the patient's attempts to make form from materials or their inability to do so.

Dalley's following quote offers an interesting gloss on Freud's words above, on p. 41:

...Art activity provides a concrete rather than verbal medium through which a person can achieve both conscious and unconscious expression, and which can be used as a valuable agent for therapeutic change (Dalley, 1984, p. xii).

Wadeson (1987) lays stress on the fact that art therapy is neither the addition of an artwork component to psychotherapy nor the addition of a psychotherapy component to creative artwork. Art therapy is more than the sum of its parts. Taking an analytic point of view, artwork in the consulting room brings to light elements of the patient's unconscious by projection (See Section 2.3.3). Metaphorical insights also emerge from the associations evoked in the therapist by the artwork product:

Jung held... that man has two ways of accessing his unconscious, the first, by understanding and interpreting words and gaining insight into them, and the second, by creative artwork (Robertson, 2004, pp. 34-39).

Storr (1983) stresses that art making is a bridge from the inner to the outer world and Ian McGregor insists on how natural this bridge is:

From the dawn of civilization art as the making of signs has been stamped in our nature ...every child draws spontaneously ... it is the most basic form of sign-making, (McGregor, 1993, p. 63).

The literature on the theoretical development of art therapy makes it clear that art therapy is founded in and on these two perceptions, that of McGregor here and that of

Jung cited in the previous paragraph. By creating and forming we observe and process the internal materials these two activities reflect and generate.

Thus, expressive and creative therapies together constitute a branch of psychotherapy which offers another language, symbolic and non-verbal, for the expression of emotions and feelings. Sometimes the materials do the work and at other times the therapist chooses to place thoughts in the therapy's verbal dimension.

Beyond question, psychotherapy needs non-verbal language for those times when words fail us or do not manage to convey emotions and feelings in sufficient precision. It is useful as much for the inarticulate as for the highly articulate. As many of art therapy's theorists have pointed out, non-verbal language works regardless of the artistic talent one has or has not and regardless of previous experience with artwork (Malchiodi, 1998). As I see it, art therapy is a kind of tree possessing special strength. The literature demonstrates that it is root-fed by psychodynamic theory but that its dynamic power derives from the use it makes of art materials, artworks and the creative processes. Naumburg expresses the same idea:

Dynamically oriented art therapy is based on recognition that when the unconscious conflicts of mental patients are released through their free association to their spontaneous art... psychotherapy can be successfully carried out (Naumburg, 1987, p.22).

For many years the premise of the theorists who took a psychoanalytic approach to art therapy was that the processes and insights generated by art therapy could be attributed to the similarity of spontaneous art to the process of free association, which demands from the patient much courage in bypassing defence mechanisms (Kramer, 1980; Dalley, 1995). Within the last decade Bolland (Bolland, 2011; Nettleton, 2011) has

introduced a significant change into psychoanalytic thinking by allowing much more room for 'uninterpretable' free association. From the very beginnings of the art therapy profession this has been one of its most effective tools for penetrating to the unconscious and a chief source of its power to make contact with the depths of the patient's psyche.

2.2.1 Art Materials and Their Power

Colour is a medium for exerting direct influence on the mind.
Colour is the piano keys,
the eye its hammers
and the mind is the whole piano with its multiple strings.
The artist is the hand
which by purposefully striking this or that key (colour)
makes the mind vibrate
(Kandinski)

This sub-section begins by discussing the place of art materials within art therapy and then moves on to considering the role and importance played by the selection of materials in the classroom and the training of students in their use within art therapy education, focusing on the variety of understandings of art materials and their use. (The training of art therapy students in Israel by dynamic experiential artwork-based courses is almost always based on the selection of art materials by the lecturer, on the students' choice of materials from among those set out for them, on the way the students use the materials they have chosen and finally on the artwork products they generate and then contemplate.)

The tools which all schools and varieties of art therapy use to actualize their core ideas are a variety of art materials and pre-art media: water, wires of different thicknesses shaving cream, beans, newspapers, magazines, recycling material, parts of old toys (Moon, C. 2012), in other words "anything that captures the fantasy" (Rubin 1984, p. 255). And the lecturers explain-

- the nature of each material and its potential;
- how to manipulate and work these materials
- the proper conditions for working with each sort of material:

What is essential for the art therapist is to have not only a cognitive awareness of what is available, but also an appreciation of the 'personality' of each medium, tool and process, what it can and cannot do, and how it relates to developmental levels in terms of difficulty and symbolic meaning (Rubin, 1984a, p. 12).

As Landgarten (1981), Rubin (1984a), and Dalley (1984) all point out, once we fully realise that that the essential goal of the art therapist is to enable their patient to use art media to express themselves, then the next task is to fully understand what 'art materials' are. There are a number of points of view on how to work with art materials and their products. For example, there are various diagnostic tools based on the forms (products) of structured subjects: like Goodenough DAT's (Draw-A-Person Test) or Lowenfeld in 1949 HTP's (House-Buck Tree-Person), or in 1972 Kaufman's Draw a Person (Kinetic Family Picture) etc. The literature also contains some attempts to look at the way of using art materials as a diagnostic tool (Orbach & Glick, 2000, Part III), concentrating on the different implications of using different materials which are not based on research data but on trial and error.

There are a few other studies which appear to offer art therapists diagnostic tools, such as Kagin and Lusebrink (1978), Lusebrink (1990), and Hinz (2009), which propose an Expressive Therapies Continuum (ETC). ETC provides a basis for interpretation and assessment in art therapy in terms of product, process and person (Malchiodi, 2012, Chapter 10). On this point, one school of thought regards artwork products as a bridge to the verbalization of thoughts and feelings.

But I would say that Malchiodi represents mainstream thinking among art therapists when she insists that, while the product is important and essential, the process is still more so:

Dealing with the inherent beauty of materials and their unfailing reliability can involve us in a deeply healing process (Erikson).
(Malchiodi, 1998, p.79).

I am among those who believe that the use of art materials is key not for their aesthetic qualities but as a medium of self-expression. Both the proponents of 'art as therapy' (Studio Art Therapy, e.g. Moon, C.H. 2002; 2010) and the proponents of 'art psychotherapy' believe that art is therapeutic in itself (as I do). By this they mean that the essence of art therapy — in contradistinction to the therapists of related professions who find it useful sometimes to offer art materials to their patients, especially the younger patients (Malchiodi, 2012)—is the conviction that the very process of creating artwork makes for growth, is curative, and connects a person to themselves regardless of the final product (Rubin, 1984a; Gilroy, 1992; Schaverien, 1992, 2000; Moon, C.H., 2002, 2010).

As Rubin (1984a), Moon, C.H., (2002, 2010) and others emphasize, to create art-forms and convert the pictures in people's thoughts in Winnicott's words: 'from

potential to actual' ([1971] 1990), requires art materials of different kinds, as wide a variety as possible:

In addition to the quality and quantity of materials, the characteristics of different materials are believed to have an impact on the therapy by evoking specific physical encounters, psychic responses, and emotional states (Moon, C.H., 2010, P.10).

Moon (2010) expands upon theoreticians such as Mllachiodi (1998) and McNiff (1995, 1999) and emphasizes that these processes are unrelated to artistic abilities of the users (patients) (this point will be elaborated further). And what emerges from the literature is that theorists stress that art therapists must be highly selective as to what materials they make available for their patients and when, because different art materials suggest different interpretations of the patient's stage of emotional development. Rubin further insists that:

Only an art therapist who can assist a patient in the use of a medium is legitimately entitled to offer it for use (Rubin, 1984a, p.12).

According to Wadeson (1980) and Moon C.H. (2010) the majority of art therapists will indeed have knowledge and experience of art materials and how to use them. This is certainly true of the Israeli art therapy scene as all major Israeli training institutions require art therapy trainees to undergo at least 600 hours of practical art study in a recognized institution (See Appendix VIII (a), VIII (d), VII (b)).

Case and Dalley (1992) stress in various ways throughout their *Handbook of Art Therapy* that a proper training in art and first-hand experience of creating artworks during the art therapy training period and outside it enable students to experience the

variant qualities of the different art materials and the scope of what can be done with each one (See Appendix X).

Moon (2010) surveys the studies related to the diverse effects of art materials and suggests further studies which should be conducted. These issues are valuable but cannot be explored within the framework of this thesis, as the current study does not examine how a certain subject is specifically taught through the materials chosen by the teacher, but rather the framework in which the teacher is interested in teaching the theoretical material by means of a dynamic process in art.

Gilroy (1992) expands on why it is so important that art therapy student express themselves in artwork. She quotes from a Waller & Gilroy article:

Their background and training as artists gives art therapists a special understanding of art processes and symbolic communication. ... Having been involved in the challenge of creating images and forms themselves and finding the most appropriate means for expressing and communicating them, they are in a position to empathise with patients who are embarking on similar processes. (Waller & Gilroy, 1986, p.55 in Gilroy, 1992, p. 121).

I find in this statement a considerable endorsement both of the need for experiential courses in order to give students dynamic experience of art materials and of the strong effect of such experience on students.

Lecturers have to be alive to the innermost nature of different materials in order to be able to understand what happens to each student and the whole student group during the experiential process within a given lesson. It is the art materials which allow the third apex of the art therapy 'triangle', the artwork products, to materialize. Every art therapist must be not only "art intelligent" but also "art articulate" (Menachemi,

1998), meaning that he/she must be involved in their own personal artistic development (that is, their development outside the consulting room) and understand body and soul the creative process and what it means to struggle with materials.

2.2.2 Key Components of Art Therapy

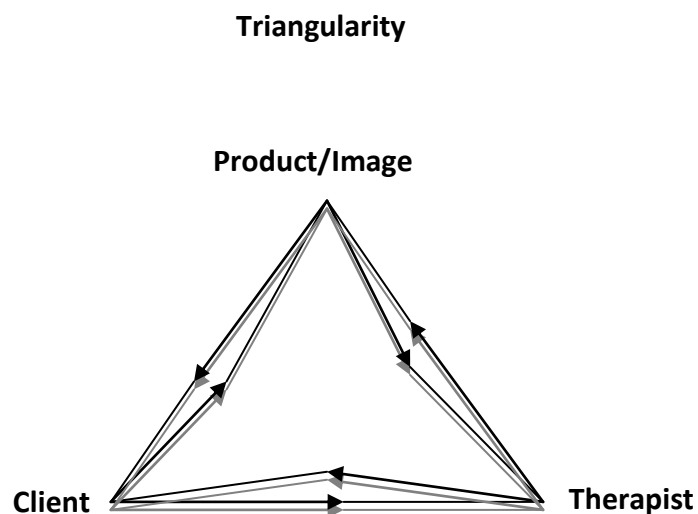


Fig. 2.2: Art therapy's triangular relationship (Wood, 1984)

The concept of triangularity is an attempt to depict the situation therapists create when they choose to work with art materials, a situation which can be looked at in various ways, such as Image-Patient-Therapist; Image-Patient's Unconscious-Therapist's Consciousness; Image-Patient's Consciousness-Therapist's Unconscious; Art Materials-Patient's Associations-Therapist's Associations, and so on to many more possible combinations, all stemming from the introduction of one more object into the consulting room. As Case (2000) summarises Wood's conception:

Wood (1984) describes 'a triangulation around the potential space', how painting in the presence of a therapist alters the intention and the dynamic balance of someone painting alone: 'dyad becomes triad' (Case, 2000, p.26).

And Schaverien (2000, pp.55-83) elaborates this idea by pointing out that the transference and counter-transference generated between all these combinations of patient-art materials/artwork product-therapist are central to an understanding of the whole network of therapeutic relationships in art therapy.

I think it is also worthwhile pointing out the common belief of art therapy practitioners that the art materials available for use in the consulting room are as important as those not offered for use. The presence of a subject-object (Klein, in Segal, 2001) in art therapy extends to the use of art materials. The materials offered the patient create an additional object, for the art/non-art materials take on form, which can then be contemplated, held, destroyed or preserved. Thus the forms take on a life of their own, over and above the patient's creative act. In this way the whole battery of transference-counter-transference-projection (See Section 2.3.3) is deflected from the patient onto the created artwork and back again, so that now the patient reacts to, and is affected by, the artwork and vice versa (Wood, 1984; Schaverien, 1992, 2000; Case, 2000) (see Fig.2.2).

I would argue that from the moment one acknowledges art materials as an additional object in the consulting room they have to be made a dynamic component of art therapy training. As Rubin (1984a), McNiff (1986), Malchiodi (2012) all put it, the only way to penetrate to the richness and power of art materials is "through direct

personal experience with the widest possible variety of basic media, tools, and processes” (Rubin, 1984a, p. 11).

The art therapist and their roles in the consulting room

This section sketches out the role of the art therapist in the consulting room, openly assuming a considerable parallelism between how art therapists conduct themselves in the consulting room and how art therapy lecturers act in the classroom, as they conduct a dynamic experiential artwork-based course.

Numerous writer-scholars (Malchiodi, 2012; Schaverien, 2000; Case, 2000; Rubin, 1984a; Case & Dalley, 1992; Menachemi, 1998) have referred to the fact that the profession of art therapy is defined in many different ways and that one of the reasons for this is that each therapist makes their own professional identity, their own synthesis of the components of their training and the different needs of their patients.

Art therapists indeed do this but in every form of psychotherapy the therapist themselves is a crucial factor (Winnicott, 1971; Casement, 1988). It is the therapist who establishes the type of therapy on offer: it is their beliefs, fears, experience, personal philosophy and preferences which lead them to work in a certain way (Schaverien, 1992).

Menachemi (1998, p.32) says that the therapist "furnishes the consulting room with his personality". I argue that one of the ways in which the art therapist does this is the very set-up of the room.

In sessions with their creator-patients art therapists create with them a range of processes, creating themselves anew each time for every patient.

Every therapeutic interaction is a developing one and the therapist must have the flexibility to be present in their consulting room in different ways:

For one person the process of art therapy might involve the art therapist encouraging them to share and explore an emotional difficulty through the creation of images and discussion; whereas for another it may be directed towards enabling them to hold a crayon and make a mark (Edwards, 2004, p. 4).

Some therapists see themselves mainly as enablers, releasing a creative process which emerges spontaneously from the patient. They see their role as to define the appropriate therapeutic setting, the “sacred space” (Schaverien, 1992. p. 63). This space, created in the consulting room, comprises the room itself, the supply of art materials, the way the materials are set out, the constraints of place and time, etc. Plus, of course, the presence of the therapist—accepting, sensitive, encouraging, observing, guarding and enabling. (B.L. Moon (1990), Gilroy (1992), McNiff (1992), C.H. Moon (2002; 2010) and others, have all stressed how necessary it is for the art therapist to maintain an ever-adapting relation between themselves and their own artwork in order to increase their creative artistic personality.)

Interpretation is essential to art therapy but must be used with caution (Schaverien, 2000). The psychodynamic school (Freud) holds that interpretation must wait until the patient is ready to listen to it and examine it:

By waiting, free from judgement, the therapist remains open to the client’s own interpretations. (Dalley, Rifkind & Terry, 1993. p. 10).

Dalley stresses that this is particularly important in the presence of art images.

Creativity

The goal of this section is to explore views on creativity in order to clarify how this concept relates to psychotherapy training in general and art therapy training in particular.

The creative process is integral to art therapy. Creativity is a means of personal growth, self-understanding, change, and rehabilitation. (Malchiodi, 1998, p.63).

This is almost axiomatic among art therapists. Even the official circulars on art therapy training— from the UK, the USA and Israel alike (see appendices VIII)—make unequivocal reference to the necessity of honing students' creativity.

Malchiodi (2012) follows in the footsteps of Jung and Storr in averring that creativity has nothing to do with talent or artistic ability. Talent and artistic ability is the something extra which makes a creator into an artist. The nature of creativity has roots both in the theory of art and of psychology:

...the ability to make something new ... Fortunately, this does not mean 'new to everybody' or 'new at all' to someone other than the person who made it (Storr, 1991, p.7).

Storr emphasizes that the same process takes place in the art therapy consulting room as in the art therapy classroom. By designing training programmes so that they provide students the opportunity to use artistic means to actively and practically explore art materials, ideas and images, the students are provided a space in which to connect their inner world— so remote from their consciousness—to their outer world. The more that the conscious and the unconscious can be brought into communication with each other by the forces of creativity the more energy students will have to

explore the mental processes of patients presenting a wide variety of symptoms. As Jung argued against Freud (Kohut, 1985), the creative imagination [of analysts] must be encouraged.

Another aspect of creativity which is important in student training is what happens to the mind when someone acts under the wondering gaze of the other. This Winnicottian concept ([1971] 1990) is the very same one as occurs within the triangular therapeutic relationship of art therapy — the triangularity relationship. Waller (1984, 1995) cites the supreme importance of the parents' wonderment (Winnicott, 1951, 1958, 1971, actually mentions only the mother) at the products/outcomes of their child's free creativity. By expressing their wonderment at their child's ability to reinvent the world they provide their child a space to grow in. Winnicott (1968, 1971) declares that in so doing the mother (parent) enables the child to thrive, that is to attend to the child own wants, feel the security and understanding that she/he can do more than seems obviously possible.

So, the creative act in practice uncovers, selects, reshuffles, combines and synthesizes already existing facts and ideas:

The creative person is someone who always sees everything anew. In other words, someone who has insight as opposed to perception (Winnicott,[1971] 1990, p. 35).

Essentially Winnicott is talking here about personal growth, which is also the essential approach of psychotherapy—to induce the patient to look inside themselves.

2.3 PSYCHOTHERAPEUTIC CONCEPTS RELEVANT TO ART THERAPY TRAINING IN ISRAEL

Introduction: The aim of this section is not to set out the psychological theories which have shaped the history of art therapy but to examine a number of concepts which seem to me to reflect most accurately and profoundly the pedagogical methods which art therapy training programmes have chosen to teach the profession. I shall also explore a number of psychodynamic concepts which will later enable me to go into further conceptual and technical detail about the courses researched in this thesis. The concepts explored here will permit me to conceptualize the methodology deployed by these courses.

2.3.1 The Self and Professional Identity

The 'concept of self' is defined in the present study from two points of view:

1. Jungian thinking (Essentialist) - which focuses on innate structures: "The *self* is not only center..." Jung writes "but also the whole circumference which embraces both conscious and unconscious" (Samuels, Shorter & Plaut, 1996, p. 135).

Self refers to man's fullest potential, to the unity of the personality as a whole.

2. The Theory of the Self (Interactionist) — focuses on the self as constructed by interaction with objects in the environment: "*Self*: the necessary feeling that every single person must have of their unique existence, an aspect that the philosophers tend to label the issue of personal identity or the issue of the *self*" (Reber, 1985, pp. 511-512).

Whereas the Jungian approach highlights the student's inner processes, the Theory of the Self approach focuses on the individual's interaction with their surroundings and, in so doing, accentuates the extent of a training course's influence — via both its

content and the role played by the lecturer—on the growth of the student's basic self and professional therapeutic self.

Kohut (1971) gives pride of place in psychotherapy to empathy, emphasizing that selfhood takes on being and recognizes this 'being' only in the presence of another who declares: 'There you are'! And this exclamation, this recognition on the part of the other of one's existence is in fact the echo which presages the existence of selfhood. It is part of object relations theory and of the contemplation of the self that each person needs the other to see them — only then can they acknowledge the existence of their own self. It was this idea that led to the dynamic experiential groups in art therapy training, in which the mirroring of group members by each other is an essential element.

Yalom points out with reference to studies of task groups that:

a mature group demonstrates much more empathy, which is the ability to put oneself in another's shoes and feel to some extent what they feel (Yalom, 2006, p. 312).

and empathy is a core skill in the professional repertoire of every psychodynamic therapist.

The scholars who have researched dynamic experiential artwork-based courses (Schmais, 2004; Case & Dalley, 2005; Rubin, 2005; Payne, 2002; Dudley et al. 2000; Waller, 1993, 1995; McNiff, 1986; Waller, 1984), and lecturers who have designed and conducted those courses which are the topic of the present study all agree that studying in a dynamic experiential group achieves the two key objectives of developing a sense of self and of professional identity:

The sense of professional identity is an essential attribute in professions such as psychotherapy, and its acquisition must be considered one of the important training goals. Professional identity is a higher form, a later acquisition, than the self concept. It is an extension of the self concept (Fridman & Kaslow, 1986 p. 26).

Along with all the above-mentioned theorists and researchers, McNeilly (2006, pp.102-107) makes the point that students on these courses experience art therapy for the first time, learning and appreciating and absorbing what it is in all its complexity. Dynamic experiential artwork-based courses reinforce the students' professional identity by stimulating and enabling a process of emotional development. By exploring their own feelings and the materials emerging from their artwork the students grow as individuals and as group members.

2.3.2 Play

Following on from Section 2.2.2 on the importance of creativity in therapy, Winnicott emphasizes that "...in playing, and perhaps only in playing, the child is free to be creative (Winnicott, [1971] 1990, p.51)

This section analyses a key concept in the Winnicottian lexicon and which is very pertinent to the present study. A critical aspect of artwork by both patients and art therapy students is that their work with art materials should proceed from curiosity, inquiry and fun. Winnicott ([1971] 1990, pp. 52-54) defines play as a bridge between inner and external reality:

...play is deemed a means to attaining mental health, as the principal means to self-fulfilment and the kernel of real life (Perroni, 2002, p.85).

In the analytical milieu play is regarded as the equivalent of free association. One of Melanie Klein's key sources of inspiration for her development of object relations theory was her profound observation and contemplation of how children played during a session of analysis. Play demands inventiveness and creativity, and the creation of artworks demands the same: *"The reason why playing is essential is that it is in playing that the patient is being creative"* says Winnicott ([1971] 1990, p. 65). Play is children's natural form of expression and indeed the immediate means by which children connect to their feelings and thoughts. Melanie Klein noticed this and concluded that free play could be used in addition to the verbal communication as in her opinion:

Children represent their fantasies, desires and experiences symbolically in their play.... like the means of representation and the mechanisms employed in dreamwork (Segal, 2001, p. 54).

The concept of play came into being in a culture divided dichotomously between adults and children. It was Winnicott ([1971] 1990) who took it and extended it to show therapists that adults, too, need to release themselves enough to play. He also drew a distinction between 'play' and 'game'. He stressed that it is only in free play that the child and/or adult is free to be creative. The object relations theory I was trained in holds that therapists want to reach a situation where their patients can allow themselves to 'play' with the art and mental materials in the room without feeling that they must satisfy any aesthetic or artistic standards or rules:

Psychotherapy takes place in the overlap of two areas of playing, that of the patient and that of the therapist. Psychotherapy has to do with two people playing together. (Winnicott, [1971] 1990. p. 38).

He goes even further, insisting that a therapist who does not know how to play is unfit for their job.

Art therapy lecturers might, as a consequence, consider whether dynamic experiential teaching offers a way of enabling students to develop in themselves their capacity to play. Working with art materials without a target of achieving a finished product allows the student, just as it allows the art therapy patient, to 'play' with the materials and note the effect which each material evokes in him/her.

'Play' is a key term in the present research. The more that dynamic experiential courses manage to instil in students the inner essence of self-liberation, playing the fool and the freedom to invent, the more meaningful the courses will be. Some students will feel safer avoiding this liberation because of their fear of what might come out. To allow them to make contact with their innermost feelings one sometimes has to teach them to play.

2.3.3 Brief Definitions of Psychotherapeutic Concepts, Key to the Discourse on Transformative Courses

This sub-section presents basic psychoanalytic concepts which psychotherapists use to make sense of the therapist-patient interaction in their consulting rooms and what their patients undergo there. A key quality of the courses researched in the present study, in addition to their extensive deployment of artwork and play, is that they are

dynamic⁴. This means that certain concepts become essential to understanding what takes place during them—how the lecturer copes with situations, the effects of the course on the students, the choices the lecturer-designer makes in planning and conducting the course.

Projection, Transference and Counter-Transference

Projection

“When one person attributes an unwanted aspect of self to another person, that is projection... In our psychological lives we can see that which is within us within others” (Hamilton, 1990). One of the ways patients create themselves in therapy is by contemplating aspects of themselves and adopting the ones they find acceptable:

[Projection is] the process by which aspects of the self or internal objects are imagined to be located in some other person in one's environment. One first of all denies that one has the feeling but then 'sees' it in another person and reacts to it accordingly (Case & Dalley 1992, p. 249).

The above definition helps us visualize to some extent what takes place within an experiential student group. Projection also occurs between patients and the artworks they create as they work with art materials, searching, getting their hands dirty and creating something from something else. This phenomenon is especially visible when

⁴ 'Dynamic' is a commonly used term from the psychotherapeutic vocabulary but one that requires precise definition. In the technical sense intended here it refers to a play of forces. In individual therapy, we mean by the patient's psychodynamics the conflicts between their inner forces which give rise to certain patterns of feeling and behaviour. Ever since Freud, the premise is that these forces clash at different levels of awareness, some —by dint of repression—operating entirely within a dynamic unconscious. In group work, dynamics refers to invisible structures or features of the group, such as cohesion, group pressure, scapegoating, clique formation, which influence the behaviour of the group as a whole.

art therapy students in group dynamics sessions project onto their artwork, onto their fellow students and onto the lecturer.

Transference

In psychotherapy and art psychotherapy the patient transfers to his therapist forms of earlier relationships with significant others in his past, most often parental figures.

Analysis of transference is a key tool of psychoanalysis:

In analytical psychotherapy, as in psychoanalysis, the main pivot of the treatment is the transference. It is through the transference that affect, initially experienced in the past, is brought 'live' into the present. The intense form of relating which often accompanies transference mobilises affect and it is this which offers the opportunity for transformation of the patterns of the inner world.....I propose that a similar process may be understood to occur through the patient's relation to his pictures....and that it is through the pictures that affect is mobilised (Schaverien, 1992, p.1).

Schaverien (2000) extended this concept and explored the experience of transference and counter-transference in response to the images created in the consulting room. She also pointed out the multiplicity of viewpoints this triangularity set up and in so doing laid the groundwork for the concept of triangulation in art therapy. The present research takes this triangular pattern of relations as fundamental to the processes occurring in dynamic experiential artwork-based courses. It takes as a given that this network of transferences operates between patient and therapist, between patient and his/her artwork, and between therapist and the patient's artwork (see Fig. 2.2). Chapters 5 and 6 discuss this transferential space in the context of dynamic experiential artwork-based courses.

Counter Transference

Freud coined this term in 1910, saying that as a result of the patient's influence on the therapist's unconscious feelings, the therapist responds with irrational feelings and attitudes, transferred from figures in the therapist's past onto the patient:

Freud connected the term 'counter-transference' with the therapist's need to undergo analysis himself in order to disrupt and understand this influence exerted by the patient on [the therapist] (Elizur, Krestsh & Spaizer, 1994, p. 27).

Given that art therapy generates, via the patient's artworks, an extra dimension of transference, the inevitable result is an additional dimension to counter-transference, namely, the therapist's feelings aroused by the patient's response to the art materials, by the patient's intention to create or not create, and even by their intention to preserve or destroy what they (the patients) have created. The same happens in dynamic experiential artwork-based courses, with the lecturer in the place of the therapist. Just as Levin pointed out that the therapist's responses to the client - creator's aesthetic can be "contaminated" by their own feelings, aesthetics, culture, thought, etc., so we can posit that the same may happen during a dynamic artwork-based experiential lesson as regards the lecturer's or another student's response to a student's work. Levin warns:

We have to constantly examine our attraction to a piece of artwork and our motivation to respond to it (Levin 2005, p. 143).

An experiential learning group (see Section 2.3) extends the potentialities of counter-transference to involve all the students in the group and all the individual processes they are undergoing. It would seem that both lecturer and students need to

ask themselves self-reflective questions about their motivations in responding to artwork produced by a group member.

These three interpersonal occurrences/phenomena are essential to psychodynamically-oriented art therapy, as well as to how art therapy lecturers conceive dynamic-mode 'group interactive' courses (Waller, 1993) and what the transformative, dynamic experiential artwork-based mode of teaching is designed to achieve:

...It is my view that it is the work and images with which we work and the understanding of transference and counter-transference processes within the clear boundaries of the sessions that form the foundations of art therapy identity and practice (Dalley, 2000, p. 85).

Parallel Processes, Space and Potential Space, Role-Modelling

A further three well-known concepts relevant to the analysis of dynamic experiential artwork-based art therapy training are "parallel processes", the Winnicottian "space" and "potential space"([1971] 1990), and "role modelling".

Parallel Processes

A Pparallel process (Freud, 1937; Casement, 1988) is, in essence, the replication of a pattern of relations from one context to another. The replication relevant to the present research is the same as the replication within supervision (therapist-supervisor relations) of relations (conduct, emotions, thinking) between the trainee and his/her patients (therapist-patient relations)(Caron & Yerushalmi). This 'parallelism' is yet more complex within the transference relationships that lecturer and students on dynamic experiential art-work based courses have to manage.

These 'parallelisms' invariably influence the participants to these relations and manifest themselves in the participants taking up matching or complementary roles and occasionally in role switching. The roles taken manifest unconscious aspects from the participants' inner world, for example, when a therapist attempts to describe a problem in therapy to his supervisor they (the therapist) may reproduce unconscious feelings from their relationship with their patient in their dialogue with the supervisor (Casement, 1988)

Space and Potential Space

As noted in earlier sections, Winnicott ([1971] 1990, pp. 38-52) lays down that for successful therapy to take place—that is, psychic change—both patient and therapist must be creative and this will happen only if they allow themselves to play. And play will not occur if the appropriate 'space' is not available ([1971] 1990, pp. 104-110).

From the professional literature it is evident that the learning environment is crucial to students on dynamic experiential courses from two points of view: (a) it is the very foundation of any emotional therapy and of art therapy especially. It is the space created between therapist and patient in which any emotional development or growth will take place; (b) It is the concrete set-up of the classroom intended for transformative teaching:

The notion of the art therapy room, art therapist and client immediately introduces a concept of triangular relationship.....In itself this seems to quite straightforwardly concern practical issues but the way the space is set up and organised is important to enable the relationship to take place (Case & Dalley, 1992, p.19).

The two concepts of Space and Potential Space which Winnicott ([1971] 1990) refers to, are central to what art therapist/lecturers do for their patient/students and to how they use the consulting /lecture/supervision room and art materials to generate the dynamics characteristic of art therapy and artwork-based experiential courses. In the context of therapy, a 'space' is where patients can explore with confidence the 'pictures' they have in their heads (Winnicott, [1971] 1990, pp. 104-110). In art therapy the room where the patient sits facing the therapist is an extension of such a space, in that it contains the possibility of creativity. In postgraduate art therapy training it is appropriate to refer to the classroom as a space of this sort and to regard it as expanded by the lecturer into a safe space, in which the students enjoy the freedom to create and explore themselves — an enabling place, that is, one that enables self-inquiry and thence self-development.

The potential space between baby and mother, between child and family, between individual and society or the world, depends on experience which leads to trust. It can be looked upon as sacred to the individual in that it is here that the individual experiences creative living. By contrast, exploration of this area leads to a pathological condition in which the individual is cluttered up with persecutory elements of which he has no means of ridding himself.

It may perhaps be seen from this how important it can be for the analyst to recognize the existence of this place, the only place where play can start.... (Winnicott, [1971] 1990, p.103, my italics)

Every therapist arranges their consulting room to their own taste, personality and work habits. And every patient "... entering an art therapy room, uses the room individually and forms a unique relationship with the therapist" (Case & Dalley, 1992, p. 20). The setting-up of this space is a vital component in preparing for any type of therapy:

Issues such as light, warmth, space to move around, access to materials, wash basins and water in the room, places to sit and work must all be thought through to maximise the function of the room for its intended purpose (Case & Dalley, 1992, p.22).

Waller (2012) in her study of the meanings of group therapy for adults lays stress on the set-up of the room, the encouragement to play, the art materials and the way they are set out, and it seems to me that in doing so she is in effect integrating a number of the concepts I have been discussing in this section. In essence she is describing a Winnicottian ([1971] 1990) potential space in which the members of the therapy group can play and explore their unconscious by creative means and can do so with a sense of safety that allows for individual growth.

Modelling

In previous centuries, in the heyday of trade guilds, apprentices learnt their trade by copying their master and a lot of effort was invested in teaching them how to watch and replicate. In the present study lecturers who teach experientially also act to some extent as role-models for their students. However, we have to bear in mind Mills' warning, in discussing therapist training, that an experientially taught group is not a therapeutic group:

The role of a member (in an experiential dynamic learning group) is that of a student, not of a patient; the role of the leader is that of a teacher, not of a healer (Mills, 1964, p.15)

Waller in 1993, repeats this warning.

It is my view that in the complexity of experiential dynamic learning groups the lecturer works on several levels and their role modelling is more complex than in other training situations.

In their study of art therapy experiential groups at one university in the UK (Goldsmiths), Dudley et al. (2000) touch on the importance of the lecturer's role-modelling:

The tutors become role-models for art therapy trainees in the way they conduct the experiential art therapy group encounter within art therapy education... (Gilroy & McNeilly, 2000, p.13).

The president of the American Dance Therapy Association, Queyquep-White, says in her preface to Schmais' path-breaking dissertation:

Schmais' teaching is an art....In some respects, Schmais' teaching is very much akin to all that goes into being an experienced dance therapist, in the sense that she uses all of her intuition, senses, and thought simultaneously. *She models the role of a dance therapist while being the educator.* She is patient, supportive and sensitive to student's needs, while helping them to understand how to use themselves as dancing therapists (Schmais, 2004, p. vi, *my italics*).

All this should support the idea that modelling is a key concept and one of the core components of education (Schneider & Graham, 1992), particularly so in teaching the profession of art therapy. There is added value to watching someone do something, over and above listening to them tell you what to do. Dudley et al. and McNeilly recount the great influence their dynamic experiential teachers had on them—from whom they learnt what to do, how they learnt through their integration into the group and with the group leader what was lacking, and how all of this contributed to their professional development.

2.4 THE DEVELOPMENT OF ART THERAPY SCHOLARSHIP AND RESEARCH OUTSIDE ISRAEL

This section surveys the development of art therapy scholarship and research in the USA and the UK, concentrating on the approach to training would-be art therapists. It highlights what the author conceives of as a salient gap in the study and development of training methodology.

2.4.1 An Overview

Issues in the training of art therapists

From the 1950s moving in parallel with the development of the art therapy profession, the published articles and discussions among professionals on art therapy training concentrated on two main aspects of M.A.-level training: (i) the detailed pedagogic requirements the training programmes had to meet (which had developed in different directions and at a different pace in different countries) And (ii) the theory of and, from the 1980s onwards, the research into, dynamic experiential learning from the point of view of the power generated by a core student group (in the context of a "dynamic experiential group" course).

(i) With respect to the first, the twin focus was on the academic standards which training programmes had to reach and what to teach trainees in light of ongoing theoretical developments in the understanding of art therapy. Rubin (1984, USA) discussed what was lacking in art therapy training; McNiff (1986) discussed how to compel trainees to do sufficient hours of practical artwork; Naumberg in the USA

(1987), Wadeson in the USA (1989) and Gilroy in Britain (1992) discussed how to combine artwork with other elements of art therapy training; McNiff's comprehensive survey of USA training programmes (1986); Waller's extended survey of the profession's development in the UK (1987, 1991, 1995); and Malchiodi's reports of the latest developments on this front considered the accreditation of post-graduate programmes and how to open a track towards doctoral studies without sacrificing experiential training in the use of artwork (Malchiodi, 2003, pp.435-439).

Malchiodi (2003, 2011) was convinced that dynamic experiential artwork-based courses made a unique contribution to art therapist training, in particular their stimulation of the growth of the student's personal and professional identity. As empathy is a critical component in a psychotherapist's growing therapeutic personality (Yalom, 2006), Malchiodi and other scholars were in agreement that 'dynamic experiential group' courses based on working with art materials provided students the experience of "being fully heard and deeply understood" (Malchiodi, 2003, p.61) and that these courses must be, therefore, a core component of art therapy training. A further premise was that this teaching mode trained students in certain essentials of the profession in a way that enabled them to both practise the language of the profession and to develop empathy (McNeilly, 2006).

(ii) As for the second aspect of the research into training processes, both the evidence-based and the descriptive research studies explored the massive mutual support generated within the student group taking dynamic experiential courses and the effect of the group and its support on the students' development. They laid emphasis on the dynamic processes generated by doing artwork alongside others and

the support for the individual within the group (Wadeson, 1983; Waller, 1984; Waller & James, 1984; McNiff, 1986; Wadeson, 1989; Dudley and all, 2000; Payne, 2002; Schmais, 2004; McNeilly, 2006; Waller, 2012).

The development of schools of thought

The early art therapy literature of the 1950s-1970s in Europe and the USA seems to have concentrated on a theoretical investigation of the significance of artwork in mental health practice and of the development of the profession on the seam between art therapy and art as therapy (Naumburg, U.S.; Hill, Waller, UK; Hassa, Israel). Each group of scholars found its own theoretical basis and progressed in its own way, although all used the same analytical tools. According to Naumburg (1987) art therapy in the USA grew out of the work of psychiatrists working in the public mental health services in the early 20th century who believed that the release of the unconscious into imaginative and spontaneous art projections is of vital importance for the balanced ego development (Naumburg, 1973) and so gave new importance to the unconscious. Learning from developments in Europe, from Prinzhorn, for instance, who in 1922 published a book showing his patients' artwork (Naumburg, 1987, pp. 22-23), they began to let their hospitalized patients create their own artwork, convinced that this was a means of self-expression shared by all humankind. In their theoretical writings they may have associated themselves with Freud and Jung but in their practice they preferred artwork as the expression of the conscious and ego.

In my presentation of the material in this chapter I follow the approach taken by McNeilly (2006) who says that he takes the risk of stating that, since the days of the

first training courses for art therapists in the 1970s, there has taken shape a category of therapists who emphasize the close connection between two theoretical positions—

- that methodology is rooted first and foremost in artwork, which they see as a naturally therapeutic medium;
- that creative artwork is primarily psychological projection;

and that over time an approach has evolved which combines these two approaches (McNeilly, 2006, p. 16). Following McNeilly then, for many years most theorists and researchers in the USA, such as Naumburg (1966, in 1987), Betansky (1976), Kramer (1980), Wadeson (1980), Rubin (1984a), Moon, B. (1990), McNiff (1992), Allen (1995), Malchiodi (1998) and theorists and researchers in the UK, such as Hill (1945), Dalley (1984), Case (1990), Schaverien (1992), Waller (1995, 2012), and many others whom there is no space to mention, focused on the therapeutic importance of art materials and on constructing a theoretical and practical framework for art therapy's own language, which is in turn essential to a conceptualization of art therapy teaching.

An overview of training

McNiff, in his 1986 study of training programmes in the USA, makes the point over and over that, while art therapists need an understanding of psychology, art and human development, more important still is their individual professional identity as art therapist, which is the integrated whole that each student must make of all that they have been taught. His order of priorities accords absolute primacy therefore to how the student is taught and to the fact that experiential learning/teaching is in effect the heart and soul of a course designed "to enable the student to understand their profession by experiencing it" (McNiff 1986, p.16).

McNiff felt that the level of professionalism in the field of art therapy could be higher and that the profession needed the research and research findings which would result from PhD-level training:

We have observed that many training (art therapy) programs do not take a strong stand on the importance of the student's personal growth as part of the educational experience. (McNiff, 1986, p.118).

It was due to his conviction that the inconsistency and variability in the training of new art therapists was partly due to the lecturers' own inadequate and inconsistent training that he conducted a study of M.A.-level training programmes in the USA in the 80's. But, despite this, by the end of his study he is warning against greater uniformity, fearing that the pursuit of consistency would lose the unique creativity which he felt must belong to each and every student group (McNiff, 1986):

There is absence of attention given to the student's artistic development in some of the creative arts therapy specializations (McNiff, 1986, p.118).

In the creative arts therapies we cannot distance ourselves from the fact that our chief purpose is the education of the whole person as an instrumentality of the healing and creative process (McNiff, 1986, p.119).

In these two quotes we see that in the 1980s McNiff (and Hilpert too) strongly advocated for student art therapists being trained in the dynamic experiential teaching mode, by virtue of the understanding to promote individual growth one had to

'educate' the whole person, the cognitive and emotional components of the personality equally.

Many theorists who talk about the psychic space which comes into being when someone creates with art materials, music or written composition, are in effect agreeing with Masoud Hamdan, that:

Art is perceiving reality through the lens of imagination. Through the imagination art functions as a tool of self-expression—it represents, shapes and reflects the creative spirit and the psycho-cultural time and place in which it operates (Hamdan, 2009, p.ix).

This idea of Hamdan's is basic to the theoretical position of art therapy. But, although art therapy has been working in the field since 1940, and one article after another has emphasized the relation between art therapists and artwork, it was only in 1986 that McNiff's first study into art therapy lecturers and students and their professional training came out. Then Gilroy (1992) also emphasized that being an artist and creator was an important component of becoming an art therapist. Case & Dalley (1992) praised the British educational establishment for endorsing the professionalization of art therapy and for recognizing that art therapists must display artistic competence before they can be given professional certification. Israel, too, since the profession's very first steps in that country (1980), has taken this duality of qualification very seriously and every training programme gives considerable space to the therapist as artist (except for the new Haifa University Master's programme in 2009-2011). In the Seminar Hakibbutzim College and Bet Berl College programmes, for example, one dynamic experiential course has this very title, *"The Therapist as Artist"*.

After extensive reading I can say that in the UK this leap to higher standards of training has been made over the last fifteen years. The profession there has made impressive advances, thanks largely to the determined efforts of a number of art therapists to expand the profession's theoretical foundations. As for Israel, this 'leap forward' is under way at the time of writing (see below).

Of dynamic experiential artwork-based courses McNiff says that their aim is "to generate emotional-perceptive change and individual growth" (McNiff, 1986).

Despite the extensive and important theoretical developments which have been achieved in the USA and the UK and, since the 1980s, in other parts of the art therapy world too, nonetheless the first decade of the 21st century has seen relatively little research into how art therapists are, or should be, trained. McNiff (1986); Dudley et al. (2000); Payne (2002); McNeilly (2006); Kapitan (2010) all make a point of the lack of published research studies into student training in experiential art therapy groups: "We refer to the limited literature on experiential art therapy groups" (Dudley et al., 2000, p.173). This gap is a large factor in the rationale for the present study.

Teaching art therapy

With respect to the teaching of art therapy I argue that every one of the above-named scholars has concentrated mainly on **what** should be taught, what theoretical and practical approaches students need to know—symptoms, mental illnesses, child development, and so on— in other words, what they recommend as the content of an academic training syllabus. As for the **how** of teaching art therapy, the relatively sparse literature on experiential art therapy teaching/learning comes from two main sources:

(the greater part) from studies written 20-40 years ago, most of which were not evidence-based; and evidence-based studies from the last 20 years.

Most evidence-based researchers into the teaching of art therapy (McNiff, 1986, 1998; McNeilly, 1983, 1989; Dudley et al., 2000; Payne, 1999, 2002, 2002b; Gerber, 2006) have focused on dynamic experiential learning in groups in the context of post-graduate art therapy training programmes and, in particular, on the effect of the massive support generated by the group on the development of the student's personality. Some have used their research to emphasize the importance to students of integrating practical artwork into their training and developing their relationship to their artwork (Moon, 2002, 2010; Gilroy, 1992; McNiff, 1986), an emphasis which takes up earlier insights reached by Naumburg (1973, 1987), Wadeson (1983), Rubin (1984a), Waller (1984), and others.

Prominent in the last decade has been the work of Dudley et al. (2000) which has extended the analysis of the student group as a training tool. One of the foci of Dudley et al.'s (2000) study is the advantages and disadvantages of experiential learning within an academic programme and another is the functioning of the lecturer as role model for students on experiential courses. Payne (2002) has researched the strength of the student group (in art therapy training) as a source of support for the students' emotional and professional development. There has also been the work of C.H. Moon (2002) and Levine (2005) into the importance of experiential learning for enabling students to enter on and work through a process of emotional development. But these studies too have avoided the practical pedagogics of **how** such courses are to be conducted. Though they furnish some examples of the conduct of dynamic experiential

lessons and their critical effect on students' development, they do not probe deeply into the process set in motion during a dynamic lesson/course or into the practicalities of how the lecturer plans and conducts such lessons/courses.

An important development of the last two years has been research by psychologist (Knight, 2010) which has rediscovered what were the main premises of art therapy training for many years and which has re-emphasized the conclusions of the Dudley et al. (2000) study, that reflective writing and experiential learning enable students in the therapeutic professions to accomplish profound and effective professional growth.

In my reading of the professional literature I encountered several times the term 'transformative teaching', whose ultimate goal was said to be to bring about social activism, but from the way the term was defined I felt that it could also apply to teaching which used the dynamic experiential artwork-based mode to teach specific academic topics in art therapy training. Southern, in discussing Mezirov et al, (1990) found in my opinion a precise definition of the essence of integrative (or transformative) courses, which is a close linkage between teaching a theoretical topic by dynamic experiential means and taking the student on a process of individual growth:

Although individually we may create new meaning from our life experiences, a shift in meaning perspective comes from the tension that is created by encountering the different perspectives and ways of being which cause us to question what we thought was reality (Southern, 2007, p. 223).

This strongly recalls a key feature of the syllabus design (See Appendix XI) of Israeli dynamic experiential artwork-based courses.

2.4.2 What has not been Studied

It emerges very clearly then, from the foregoing overview that, around the art therapy world, there has developed a wide gap in research terms with respect to the practical pedagogics and methods of art therapy teaching. McNiff (1986), Dudley et al. (2000), Payne (2002), McNeilly (2006), Kapitan (2010) all make a point of the lack of published empirical research studies into the process of training art therapy students in general in 'experiential art therapy groups', and Payne (2002) makes the further point that almost no research has been ventured into the methods and techniques by which the dynamic experiential artwork-based teaching mode is to be planned and implemented.

So, with respect to the teaching modes by which art therapists are to be trained, there is a rather yawning gap. The functions of a dynamic group and of experiential learning have been investigated but not what constitutes the essence and substance of dynamic experiential artwork-based teaching from the point of view of the lecturer-designer of such courses—how and why should he/she design them in that way? McNiff (1986, chapter 8, pp.188-233) claim that when one teaches would-be practitioners the language of art therapy it is best to teach them in that language. But for all the cogency of McNiff's observation no one has yet established exactly how this is to be done.

Take as a case in point a course on *Adolescence and Adolescents*. The question at once arises, whether to teach such a topic in the language of art therapy and if to do so, then how? How does one design and construct a process which will take students both cognitively and emotionally into the topic and at the same time advance their

emotional development and the development of their professional self in relation to that topic. For the art therapy literature finds convincingly that—

Experiential learning is crucial and stresses how the essence of training is the person of the therapist (McNiff, 1986, p.279).

Gilroy (1992) made a contribution to the 'how' of training by laying stress on the importance of students working with art materials and the importance of this work to the development of their professional identity and self-confidence, But despite these two important early indicators the research into art therapy teaching methodology over the last ten years is still concentrating on the power of the experience of studying as a member of a student core group, when, to my mind, this is but one component among many of dynamic experiential artwork-based art therapy training. Levine (2005) has taken a broader view of this sort of training and tried to show through a descriptive paper on the art therapy research literature, and using vignettes from his experience, how processes unfolding over the course of an academic year shape a student's personality. He provides sharply defined and interesting illustrations of how practical artwork in experiential groups is used as a training tool in the expressive therapies and tries descriptively to point out the importance of the linkage between practical artwork and the experiential group context.

I would argue that on this matter of the methodology by which the next generation of art therapists is to be trained only Schmais (2004) has been a genuine path-breaker. She set out on her research path after 25 years of teaching the profession. She stresses how "very little has been written about how to teach the skills that culminate in the capable competent and creative" (Schmais, 2004, p.1) in a, to my mind, individual and

unique doctoral research study she observed the methods and techniques used in a particular creative-expressive course—in her case, in movement therapy. Describing the experiential portion of two dance therapy theory and practice classes, she successfully demonstrated how each component of the teaching mode—the students' experience under the eye of a lecturer holding and containing the process undergone by each individual student and the student group as a whole, the way each individual lesson and the whole course is conducted by the lecturer—how each and every component element contributed significantly to a student's individual growth as movement therapist and as a whole person.

Schmais thought that the most important aspect of her training work was that her teaching mode was strongly dynamic and experiential. I argue that she was the first and almost the only one to address the glaring gap I have identified. She was the first to use qualitative methodology to assess and characterize this "dynamic experiential dance-based mode of teaching" (Schmais, 2004) which formed part of dance therapy training and was known to engender amazing effects on students. By analysing the work of her own lecturer, Marian Chase, Schmais investigated both how a dynamic dance-based experiential teaching mode and how a dynamic experiential movement-based lesson were conducted in practice and how they actually brought about their effects.

2.4.3 The Development of Scholarship on Dynamic Artwork-Based Group Experiential Courses

This section concentrates on a topic that was introduced in the previous section but which requires deeper analysis as it provides the springboard for the research and the dissertation presented here.

In the art therapy literature dynamic artwork-based experiential courses are called "experiential art therapy groups" (Dudley et al, 2000, p. 172) and what such courses do is often called "group interactive art therapy" (Waller, 1993). Post-graduate art therapy training programmes around the world feature one or more experiential courses which last the whole programme through and are usually designated an 'Experiential art therapy group'. As Dudley et al. (2000) state, they are designed to take their students through a process of personal developmental growth in the context of a 'core group'. Many art therapy theorists and researchers have borne witness to the impact of these experiential art-therapy groups on their own personal and professional development when they were young trainees (McNiff, 1986; McNeilly, 2006; Schmais, 2004; Levine, 2005) and have affirmed how important was the contribution these courses made to the formation of their professional identity as art therapists. But, in their own research, most of them have concentrated on the impact of dynamic group learning on the individual student.

Dudley et al. (2000) point out that experiential groups originated with the work of Bion (1961), who found that groups, like individuals, were motivated by predictable, unconscious processes. The group approach posits that social learning occurs within a group and a particular setting (Yalom, 1985; Waller, 1993, 2012). Yalom (1985, 2006)

describes how, as the theory of groups developed, so professionals began to probe the therapeutic effectiveness of a group context.

Both the descriptive and the research-based literature on art therapy training demonstrated that the group was a key focus of student conduct and a centre of power in the training process (Payne, 1999), and that the support group was now a central component of art therapy training everywhere—in Israel (Kamar, 2001), the UK (McNeilly, 2006; Dudley, Gilroy & Skaife, 2000), the USA (Rubin, 2001; McNiff, 1986) and Australia (Menachemi, 2009). The students core group stays together for the whole two or three-year training period, without any change in its composition. According to Yalom (2006, pp. 540-545) the students making up such a group experience within it the profession they have come to learn. He maintains that it is this group experience which trains the students to be group therapists. The individual members of an experiential group get to feel what it is to be a patient in group therapy; they feel the anxiety evoked by self-exposure, they feel hostility towards the group leader/another student/or a perceived clique in the group. A student in an experiential group feels the full force of its support and the full destructiveness of its rejection.

Group processes in an experiential group also enable students to cope with challenges and display tolerance and empathy for a wide range of emotions evoked in others around them and, at the same time, deal with their own reactions to difficult or merely different feelings, and thoughts. In one way or another group members offer a range of reflections of the individual and, when the group is also based around the members' artwork, this artwork creates what Foulkes and Anthony (1965) call a 'hall of

mirrors' effect, that is the reflection of aspects of an individual student's self by members of the group through their behaviour and the images they offer.

Zinkin (1983) and Nitsun (1998) warn against the danger that these mirrors may magnify negative elements in the group as much as positive ones, which means that in an academic context the lecturer must take care to help the group acknowledge the full range of the mirroring effect, mitigate its negative results and enhance its positive ones.

Group processes are expressive and therefore revealing, so that group membership and exposing one's emotions to the group are not easy. McNiff warns:

In order to create a therapeutic learning atmosphere in a training group there must be confidence in the leader (educator) and the participants (McNiff, 1986).

The chief researchers into the group aspect of art therapy training (McNiff, 1986; Dudley et al., 2000; Payne, 2002) have found that in spite of the difficulties and disturbances occurring within it, the core group in art therapy training remains, overall, a supportive context.

McNiff (1986), Dudley et al. (2000), and Schmais, all make the further point with respect to the lecturer's role that he/she must model the functions of holding, directing, coping, enabling and so on:

I was fully aware of the significance of my role and the power that students attributed to me. I therefore tried to model being open, genuine, supportive and, when the time was right, vulnerable... (Schmais, 2004, p.134).

The Dudley et al. study in 2000 was somewhat exceptional and pioneering in its focus on the central dynamics of the balance between education and therapy in experiential training and its exploration of the nuances of transference and counter-transference and how these manifest themselves within the learning group. One of the study's main findings (which confirmed what the researchers felt when starting the study) was the decisive role—within the entire learning context—of the lecturer as role model for their trainee art therapists.

As McNeilly (2006) bore witness in consequence of his own participation as a student on one such course, such a course is the student's first opportunity, at the very start of their professional development, to experience something of what it is like to undergo psychotherapy. The emotional materials evoked from the students by these courses also often convince them that they need to enter dynamic individual therapy outside their college/university.

The essential nature of dynamic experiential learning in which the student exposes themselves to a process similar to what their future patients will go through will be quite new to some post-graduate art therapy students. Although it is accepted practice in the UK, the USA, Israel and some parts of Europe there are still students for whom it comes as cultural shock. Waller (1995) recounts her research into two experiential learning groups in Bulgaria:

My style of teaching and conducting groups (in which I used a group interactive model) appeared to cause some unease among group members at first. The trainees were used to a very formal education system.....the informal style and my expectation that they would use their own resources as individuals and as a group, proved extremely disconcerting (Waller 1995, p. 231).

This is clearly an instance of cultural shock in the full meaning of the term: students from one educational culture encounter a teacher from a very different educational culture. But, to my mind, even a student who has completed all their compulsory requirements in psychology and art and registered of their own free will for an experiential course, still has to confront a new sub-culture and a new language: What does 'experiential' mean? What does 'dynamic' mean? Why does every student need to be in therapy? Who is the expert on the balance between education and therapy? This is indeed a significant element of what experiential courses are designed to do. Their students, as McNiff (1986) points out, have to learn the language in which they are going to be taught, which is the language they themselves are going to have to use in their future art therapy work.

It would seem that throughout the decades of the profession's development a consensus has obtained between the theorists and the researchers on all continents that art therapy students need this personal experience of dynamic art activity. Rubin (2001) and McNiff (1986, 1997) confirm this, stressing that students need to feel, and not merely intellectually understand, the meaning of the artwork products they create.

2.4.4 Experiential Learning and Transformative Teaching

This section covers two fields of pedagogics which are essential to the methodology of dynamic experiential artwork-based courses.

2.4.4 (a) EXPERIENTIAL LEARNING

Experiential Learning Theory (ELT) provides a holistic model of the learning process and a multilinear model of adult development, both of which are consistent with what we know about how people learn, grow, and develop. (Kolb, Boyatzis, & Mainemelis, 2000, p.2).

Kolb (1984) characterized experiential learning as putting the learning experience at its centre, as enabling taught material to be absorbed more deeply than conventional teaching modes, and measuring its success by the effectiveness of the process rather than the results. The term “experiential” is used to differentiate ELT both from cognitive learning theories, which tend to emphasize cognition over affect, and from behavioral learning theories which deny any role for subjective experience in the learning process.

Experiential learning has been a central pillar of art therapy training for decades and in that context takes on redoubled importance as art therapy is a dynamic therapy, requiring one to participate in one's own treatment, in this case through art making. The experiential nature of artwork makes it all the more difficult to grasp the essential nature of what happens in the mind when one works with art materials in the presence of a therapist. As in learning to swim:

you have to get into the water to fully understand the experience... (Malchiodi, 2012a, p. 26).

As the view gained sway over time that art therapists should be trained through experiential artwork, there also established itself the perception that learning could be conscious and unconscious and knowledge could be conscious and 'tacit' (Polanyi, 1966; Eraut, 1994). In the current paradigm of 'experiential teaching' (Kolb, 1984;

Jarvis, 2006) it is believed that knowledge from a variety of sources interweaves with the affect created during the learning process and that, in the final analysis, some of the knowledge acquired will be consciously accessible and some learning will be accomplished tacitly, later finding unthinking expression in the student's professional practice.

Jarvis (2006), while appreciating Kolb's understanding (1984) of the importance of experiential learning, criticises him for viewing all learning as a single unitary process of which the outcome is always knowledge. I would suggest that Kolb's theory is even more complex when used to consider 'topic-led dynamic experiential artwork-based' learning which is the focus of the present study. This particular form of learning employs three languages of learning—the language of therapy, of art and of cognitive knowledge—and the result is that it can generate conscious cognitive learning, conscious emotional learning, unconscious emotional learning, conscious and unconscious social learning, as well as an expansion of empathic capacity, which last perhaps strictly should not be termed 'learning' but definitely constitutes an emotional transformation (which will be looked at in more detail in the next section on transformative learning).

The art therapy descriptive literature describes the power of the experiential learning mode (Waller, 1993; McNeilly, 2010) and how it permits material to be learnt at greater depth than conventional frontal teaching. A further source of influence on experiential learning is the educational approaches which propound that when the 'whole person' learns (Yorks & Kasl, 2002), and not just part of them, learning becomes more meaningful and interesting. Yorks & Kasl (2006) argue that expressive ways of

knowing are especially powerful and that they facilitate transformative learning (see next section) especially of topics that are personally developmental. The two authors talk in the language of individual and group therapy about how emotional expressiveness and ideas are means to bridge gaps within and between individuals and that adding an emotional dimension to learning enables better and deeper communication with others.

Experiential learning has, as noted, been a significant learning/teaching mode within art therapy training from the very first academic training programmes (McNiff, 1986), but until the study by Dudley et al., (2000) experiential art therapy study groups had received little close research attention. The Dudley et al., study of the ways in which experiential learning was deployed concluded that the overall picture was rather complex. Experiential learning presented students with a difficult challenge "...because they are required to involve themselves in the process as well as stand outside and look at it analytically" (Dudley et al., 2000, p. 177). Yalom (2006) observes that this learning mode provides students an all-embracing experience involving emotional processes and strong feelings, as a result of which experiential courses become containers of emotional, behavioral and learning elements, all active simultaneously, which makes the courses as challenging for the lecturer as for the student. He recommends that the teachers of such courses work as far as possible 'in the here and now' in order to preserve the depth and complexity of the group processes.

Waller, (1984, 2012); McNeilly, (2006); Moon, C.H., (2002); McNiff, (1986, 1998); Robbins (1998); Menachemi, (1989); Schaverien, (1989); and others all describe the importance of the emotional struggles and the coping which the dynamic experiential courses they took during their art therapy training demanded of them. They cite

feelings of being overwhelmed, of tension and painful exposure and, on the other side of the coin, the intensity of the insights, the change process that these courses brought about and the elements of their personality that the courses confronted them with. In sum, these courses stimulate students to a dynamic self-examination at the same time as they emotionally and experientially learn and absorb their chosen profession.

2.4.4 (b) THE TRANSFORMATIVE TEACHING MODE

Transformative learning means going beyond gaining factual knowledge to become changed by what one learns. Washburn (2008, p. 99) says: "It involves questioning assumptions, beliefs and values, and considering multiple points of view, while always seeking to verify reasoning". Art therapy students are expected to submit themselves to an ongoing process of self-examination and hence self-change. Levine (2005, p. 171) says that expressive arts therapy trainee reports a significant shift in their personal life.

Researchers into art therapy training (McNiff, 1986, 1998; Gilroy, 1992; Waller, 1993; Dudley et al., 2000; Payne, 2002; Schmais, 2004; Levine, 2005; McNeilly, 2006) have all found that dynamic experiential art therapy training courses in the USA and the UK bring about a change in the student over and above their learning the professional practice of art therapy. These findings encouraged me to search what the literature had to say about transformative learning and whether it might be usefully applied to my study of the Israeli art therapy training scene.

Yorks and Kasl (2006) list three key elements which make a course transformative:

Creating a learning environment—for growth-stimulating expressiveness;

Giving the conscious access to the unconscious—the transformative quality in the expressive mode of work;

Relating to the student's 'entire personality'—not just to those parts directly involved in learning;

We do not limit our intentions to feelings but also target other ways of knowing that are often ignored in traditional classroom settings. When we write about inviting “the whole person” into the classroom environment, we mean the person in fullness of being: as an affective, intuitive, thinking, physical, spiritual self (Yorks & Kasl, 2006, p. 46).

This exactly represents the premise of dynamic experiential artwork-based courses, in which the artwork students do opens access to many areas and aspects of the psyche.

The qualities and construction of these courses make them authentically 'transformative' (Washburn, 2008). For instance, students are well aware that dynamic-mode courses do not transform this or that aspect of them but achieve an all-embracing transformation, the intensity of which is generated by the expressive nature of their experiential artwork (Schmais, 2004; Payne, 2002).

Both these researchers cite their interviewees as insisting that the experiential artwork in dynamic experiential artwork-based courses is not merely a means to an end but the very element that makes the students' learning profound and meaningful. As Yorks and Kasl (2006, p.44) say: "[it gives] people intuitive grasp of what they perceive through images, body sensation, and imagination".

Yorks and Kasl also claim that learners may know things they are not aware of (tacit knowledge), so that the deployment of expressive and reflective means can make their learning deeper and more meaningful:

Multiple ways of knowing develop in them creative exploration, intuitive inquiry (Anderson, 1998, 2000, 2011), and whole-person, transformative learning (e.g., Dirkx, 2001; Dirkx, Mezirow, & Cranton, 2006; Ferrer, Romero, & Albareda, 2005; Gunnlaugson, 2007; Yorks & Kasl, 2006) place much attention on the delicate balance of embodiment, intuition, imagination, and contemplative thought, (Netzer & Row, 2010, p. 124).

What Netzer and Row say here about creative and integrative teaching has been typical of the practice of dynamic experiential artwork-based art therapy training for years. Lecturers have trained and educated generations of art therapists in that mode of teaching since before McNiff, the humanist, observed twenty-five years ago that the student was a whole person and not merely a professional in the making. Even then he was already warning us of the problems that could result from taking art therapy training into academia, for academia tends to ignore the development of the student as a whole person and would be likely to ignore the necessity of supporting the art therapy trainee's holistic and artistic development.

2.5 THE DEVELOPMENT OF ART THERAPY SCHOLARSHIP AND TRAINING IN ISRAEL

This section first describes the direction Israeli art therapy scholars have taken in researching their profession and then recounts the history of the legal-formal development of the profession in Israel so as to provide a context for the research topic of the present study.

2.5.1 The Development of Art Therapy Scholarship in Israel

In Israel, as in the UK and the USA, the art therapy profession was born out of the vision of creative individuals from the fields of psychotherapy or the arts who had worked with people with various categories of mental illness (See Appendix VII (b)). In all three countries the profession was inspired and fed, on the one hand, by theories of

psychological development and, on the other hand, by a range of perspectives on artwork, distributed along a continuum from, at one extreme, the absolute faith that working creatively with art materials has in itself the power to shape the mind to, at the other extreme, theories which see artwork as only a tool with which to peer into the mind.

In Israel, as in the USA and the UK, the main effort of both descriptive (Steinhardt, 1989; Menachemi, 1998; Hazut, 2000; Or, 2005; Huss, 2009) and empirical research (Goren-Bar, 1995, 1997a; Kamar, 2001) into art therapy training has gone into what students should be taught and what theoretical materials need to be covered. Up to the time of writing, only a handful of Israeli researchers have taken an evidence-based approach to the methods of teaching art therapy. Two examples of this later work are Goren-Bar (1995; 1997a) who argued that art therapy students need to be trained in the language which they will use in their future therapeutic work (echoes of McNiff in 1986) and that a range of art forms need to be incorporated into their training, and Kamar (2001) whose research delved into the role of supervision for students in all Israeli art therapy programmes.

Although art therapy in Israel operates within an active academic context the methods for training practitioners have been largely overlooked. In her 2001 doctoral thesis Dr. Ofra Kamar, Director of David Yellin college's art therapy programme, says that:

I have not found a single Israeli study analysing the ways we choose to train and supervise our students during their art therapy training (Kamar, 2001, p.101).

In the decade 2000-2010, other than Kamar's study, Israelis published only a handful of articles on art therapy teaching in Israel. These have analysed the theoretical material taught and the different approaches to understanding individual cases and therapeutic processes. Perhaps the present study will be the first swallow heralding a renewed research effort for which the academic art therapy community in Israel thirsts. Perhaps the current legislative regulatory drive will also stimulate research.

2.5.2 The Development of Art Therapy Training in Israel

No published research has been done into this topic. I have searched through all relevant archives and libraries and read the published journals. As a last resort, I interviewed program directors to get the necessary information, all are the Israeli profession's most senior figures who agreed to be interviewed. Much of the data on the development of art therapy training in Israel has been based on data from an interview conducted with Ms. Tamar Hazut (see Appendix VII (B)). Ms. Hazut is former programme director of Haifa University's art therapy training programme, sat on the Ministry of Health's Advisory Council on the accreditation of art therapists from 2003-2006 and since 2011 has been consultant to the Knesset committee on the accreditation of Master's degree art therapy training programmes in Israel. Data from research conducted by Dr. Ofra Kamar, arts therapy programmes director at David Yellin College also served as data base. Each woman has some twenty years as art therapy programme director behind her. The third interviewee, I interviewed to see if anything had changed in admission requirements and programme content as compared to the data I had collected.

Art therapy began in Israel in the 1960s with a handful of people, some local, some from the USA, most of whom came from the arts, and were artists and teachers with a background in education and therapy (Kamar 2001, p. 11-14). Those early programmes made fundamental use of the language and terminology of art and imagery and very much reflected phenomenological thinking (See Appendix VII (B)). A further pillar was Kohut's theory of the self, which stresses the importance of the self as the organiser of subjective phenomena (Kamar 2001).

The Israel Ministry of Health website currently lists five training programmes accredited for the training of arts therapists:

David Yellin College of Education (in Jerusalem); Haifa University; Seminar HaKibbutzim College (in Tel-Aviv); Bet Berl College School of Art (in Kfar Saba); and Lesley College (a branch of Lesley University, Boston)[See Appendix VII (B) and Appendix VIII(G)]. In August, 2012, this last college was renamed the: *Netanya Academic College for Social Sciences and the Arts* after it was authorized by Israel's Higher Education Council to detach itself from Lesley University and was accredited by the Council for awarding a Masters qualification in art therapy⁵. All these art therapy programmes were founded between 1982 (Haifa) and 1993 (Seminar HaKibbutzim)[Appendix VII (B)].

In Israel today all psychotherapy professions, including art therapy, psychotherapy, clinical psychology and dynamic social work, are taught at postgraduate level only. A full-time program takes two years, followed by a year of compulsory group and individual supervision. From my interview with Tamar Hazut (see Appendix VII(B)):

⁵ <http://www.asa.ac.il/קישוריםלמסלולי לימוד מהאדר/MEd/שילוב אמנויות במידה/tabid/388/Default.aspx>

"At this point in time in the second decade of the 21st century the current proposed legislation for the accreditation of M.A.-level training programmes in visual arts therapies features the following curriculum requirements:

- *Suitable academic and professional training for students*
- *A proven required number of hours of practical, professional and ethical training, and of individual and group supervision;*
- *A proven required number of hours of artwork, both practical and academic.*
- *Passing a Ministry of Health-controlled licensing examination, once the above study requirements have been completed.*
- *It is envisaged that such training programmes will last 2-3 years and take in a total of 1,200-1,500 study hours plus a further 1,200 hours of practical work under individual and group supervision by authorized supervisors.*
(See also Appendices VIII (a), (c), (g)).

Hazut (Appendix VII (B)) commented that: *"in 1989, when the Israel Association of Creative and Expressive Arts Therapies (I.C.E.T) was finally recognized by the Ministry of Health, student admission rules were drawn up for the profession (more documents in Appendix VIII (c), (b)) approved practical work placements were listed (more documents in Appendix VIII (b), (g)), working art therapists were recognized as Dynamic therapists and the art therapy diploma awarded by accredited institutions was recognized as equivalent to an M.A. and its training programme recognised as satisfying all the requirements of a university M.A. (1989). At the same time the obligation was laid down that all graduates of diploma studies take practical work period of therapy in a recognized institution under the supervision of a Ministry of Health-recognized supervisor".* (See also documents in Appendices VIII (b), (c), (d), (g)).

And Kamar commented: *"The student admission requirements laid down by the I.C.E.T in Israel were stringent as our aim was to ensure that all new students had a degree of understanding of both art and therapy. So the requirements admitted only*

persons with a B.A. in a psychotherapeutic profession (or who had completed missing courses) and who had 600 hours experience in art (not including art history) (See also documents in Appendix VIII (a), (d)). On the other hand, all the professional practice rules were up to 1992 copied from the American Association of Art Therapy."

Heading the programmes (in the 1980s) was a group of pioneers...who had never formally studied art therapy, but who 'discovered' the profession through their own experience; some of them felt as if they had invented it... (Kamar, 2001, p.11).

The following are the Israeli profession's formal requirements for an art therapy training curriculum (See Appendix VIII (c), (d)):

- Students will be taught basic psychological theories and how they relate to art therapy's therapeutic thinking. The theories taught will represent as wide a range as possible of therapeutic approaches.
- Admission will be dependent on the student having fulfilled a fixed number of hours of artwork experience.
- Curriculum hours will be balanced between pure theory and practical work (e.g. therapeutic/training techniques).
- Students must study at least 16 hours a week (2 days) at the university, half of the time psychology and education and half practical training (in movement, music, artwork, drama, literature).
- One full day a week will be given over to field work.
- Each student will attend at least once per month individual dynamic therapy.
- There will 2 hours a week of dynamic group therapy in groups of not more than 6 students.

And the most interesting clause of all for me (the author of the present study), given the study's emphases, is:

- Lecturers must have a measure of acquired skill in training students both in their specific expressive medium and in group dynamics. Lecturers must learn to set a personal example of ethical, dynamic, creative and change-stimulating work, they must demonstrate to students the inner workings of the profession without crossing the border into doing individual psychotherapy. (See Appendix VIII (c)).

To my mind, this last clause was the first practical definition in Israel of a dynamic experiential artwork-based course. It covers all the essential features and components, and moreover does so in a way that reflect the legislators' desire to establish good training centers for the new profession. The legislators attest their understanding that the unique qualities of the profession necessitate unique teaching methods.

Despite the great development and expansion of the profession in Israel, it has no centre or programme for training lecturers. Its current cadre of lecturers has no academic 'home' from which to promote professional development and conduct research into the way the profession is carried on⁶. Since 2000 most trainees graduate with no Ministry of Health-recognised diploma, which means that they do not have the option of proceeding to doctoral studies or of lecturing on training programmes. Some have a Master's degree but there is still no academic system to offer them further professional advancement.

When Israeli art therapists come to lecture and teach there is no one to teach them how to teach their subject. (A side effect of this is that research into the theory and practice of the profession does not keep pace with the multiplication of practitioners.) Lecturer training does not seem to feature in the collective consciousness of the professional sub-culture. I have found only one reference to it in the professional literature.

⁶ The Ministry of Health website indicate the following statistic: Today (Summer 2013), Israel has 39 approved art therapists lecturers by the Ministry of Health. - all with a master's degree and are holders of Certificate '*certification of recognized status as supervisors*' in the I.C.E.T. Organization from the Ministry of Health. In addition -Anyone who teaches at the Academy in Israel - or any other educational institution, has to hold a recognized 'teaching certificate'

The developments recounted here are a matter of stormy ongoing debate in Israel in Internet forums, in sessions of the committee set up to push the new legislation through the Knesset, and in meetings of the Israel Art Therapy Association. It has been worthwhile setting out this situation in some detail since it connects directly with the subject of the dissertation presented here. Indeed, the issue of the dynamic experiential artwork-based courses that form the subject matter of this dissertation has coloured the space in which Israeli art therapy students, interns, art therapists, lecturers and programme directors have been operating since 2007 (Appendix VII(B), Appendix VIII(A))

2.5.3 The Development of Art Therapy Training and Practice in Israel: Similarities to and Differences from Overseas

Judging from the work of several British theorists who, to my mind, have done much to make thinking about art therapy innovative and dynamic (I am thinking of Case, Dalley, Gilroy, McNeilly, Schaverien, and Waller in particular) it seems that Britain has followed a path of integrating a number of dynamic, developmental approaches with a belief in the therapeutic power of artwork.

An American Art Therapy Association survey in 2001-2002 (Elkins et al., 2003) in which 1,176 out of a total of 5,639 art therapists returned the questionnaire sent them, most American art therapists took an approach which derived from the psychodynamic perspective and eclectically combined a psychoanalytic and Jungian approach with object relations theory, deploying theoretical models as need demanded. As for American training programmes, McNiff (1986) found that this

eclecticism translated into *"highly variegated syllabuses"*. And Hazut in Israel talks about a similar eclecticism in Israeli training programs. However, she notes that: *"all of them in effect teach the same syllabus and, most importantly, invest heavily in training their students to be practical therapists "*. (See Appendix VII (b)).

2.5.4 The Development in Israel of the TOPIC-LED DYNAMIC EXPERIENTIAL ARTWORK-BASED COURSE.

The dynamic experiential support group, or core group, is a central component of art therapy training in Israel (Kamar, 2001, p.126), just as it is throughout the art therapy world, and dynamic experiential artwork-based courses are found in every Israeli art therapy training programme. Ofra Kamar says that this was even more the case in the early days of the profession in Israel: *"Israeli Art Therapy training programmes were full of courses on therapeutic processes taught through experiential dynamic mode of training which used the language of artwork, much more than now, sometimes even more than was required by the then legislation"*

Then, when preparing for this study (2009-2010) and reviewing the syllabuses of the courses offered by Israel's accredited art therapy training programmes, I saw that Israeli lecturers were applying the dynamic experiential artwork-based teaching mode to far more than one type of course (See specimen in Appendix XI). In fact, going beyond what the professional literature described as happening in USA, UK, The Netherlands and Switzerland (Paine,2002), a large number of Israeli lecturers had made a significant extension of the 'experiential art therapy group'. They had recast the 'experiential art therapy group' methodology to convey a selected theoretical

topic, with the result that this topic now shaped the lecturer's conduct of each component lesson as well as the course as a whole.

The conduct of these lessons/courses combined knowledge transfer and art workshops with processing the emotional materials arising from art products produced by the trainees during the workshops. Close inspection of the syllabuses shows that the entire teaching process—which included everything which this Literature Review has defined as an essential component of an experiential course— was topic-led. I decided to designate these new courses '*topic-led dynamic experiential artwork-based courses*' and they have become at the present time a key component of art therapy training in Israel. After inspecting all syllabi I came to the conclusion that these topic-led courses formed a distinct sub-group of all Israeli dynamic experiential courses. It is this sub-group which forms the research topic of the dissertation presented here.

2.5.5 The Gap

The first sections of this Literature Review have mapped the terrain of art therapy and its key features and components. The Review has expanded on the special importance the profession accords art materials and their peculiar power, on the psychotherapeutic concepts essential to an understanding of how art therapy works and hence its training methods. The Review then proceeded to survey the development of scholarship and research on art therapy and art therapy training around the world and in Israel, and in particular scholarship on dynamic experiential artwork-based courses.

The key finding I take from this Review is that, although the art therapy literature from around the world states that each core student group should take at least one experiential course during their training programme, and although all researchers of art therapy training are united in a consensus as to the irreplaceability of the dynamic experiential artwork-based course, *still not a single article has yet been written, neither in the USA, the UK nor Israel, on which courses can or should be taught in this mode, how lecturers should plan and design such courses and their component lessons, and how they should then conduct them.*

The first researcher to go beyond the dynamics of group learning and try to puzzle out the 'how' of the dynamic experiential teaching mode, was a movement therapist in the USA, Schmais (2004). She used qualitative research methods to decipher what elements in the teaching mode of an experiential movement course made it—for lecturer and students alike—one that '*magically*' (Schmais, 2004) modified the students' therapeutic personality and altered their personal development. But the research path she pointed towards has not been followed up.

No academic art therapy research community, either in Israel or elsewhere, has made the attempt to investigate why the experiential art therapy group mode is implemented across a range of courses and how best to implement it. An obvious first step is to conceptualize the components and techniques of this training mode. In Israel this need has become all the more urgent now that parliament is trying to advance the profession by issuing new regulations setting down uniform teaching standards. The regulators have made an enormous stride forward in acknowledging that the profession has to be taught in its own language. The members of the relevant

parliamentary committee have understood that a place has to be made for courses whose topic is taught in the dynamic experiential artwork-based teaching mode. Nonetheless the fundamental debate on how this teaching mode can be made integral to the awarding of an M.A. qualification has yet to reach a resolution.

Perhaps Israel is an appropriate place to fill this gap in training research which I have identified, for it transpires that Israeli lecturers are now applying this topic-led teaching mode to far more than one type of course, that they have extended the 'experiential art therapy group' into what may be designated a topic-led dynamic experiential artwork-based course.

Since the Literature Review seems to show that dynamic experiential artwork-based courses are vital both for individual student development and for the students' understanding of the profession's language and concepts, the present study has been designed to establish just what in the dynamic experiential teaching mode makes the contribution of these courses so vital. A second and closely-linked goal is to conceptualize the dynamic experiential artwork-based teaching mode, as it is practised in Israel, and to work out the way lecturers design, plan and conduct it.

I see this thesis as taking an important step forward in that it examines an under-researched area which will have implications for the future professional standards and training conceptions for art therapists in Israel and perhaps elsewhere.

2.6 SUMMARY AND CONCLUSION

This Literature Review has discussed what art therapy is and some of its key components (art materials and their power, psychotherapeutic concepts relative to art therapy training in Israel). It has reviewed the development of art therapy scholarship and training inside and outside Israel, particularly on the topic of dynamic artwork-based group experiential courses. It has identified the different emphases of scholarship and training in the two areas. It has located a gap in training research in both areas and on that basis has argued why the research topic of the present study is necessary and useful.

The way Wadeson (1980) describes the process of training art therapists is especially magical for me. I am particularly moved by her use of the phrase 'budding art therapists' (p. 23), which has in it, the ideas of soil and sun, the wind and rain the bud needs to sprout and reveal its potential. This image represents for me the essence of the art therapy lecturer's task — will they nurture a small shy delicate clematis or something bigger and bolder, like a purple iris perhaps?

I end this two chapters with a quote which closely reflects my own thinking in regards to the research phenomena:

The question for us as teachers
is not whether
but how
we influence our students.
It is a question of relationship:
Where are our students going
and who are we for them on their journey?
(Daloz, 1999, p.5)

CHAPTER 3: RESEARCH METHODOLOGY

The previous chapter reviewed the research literature on teaching the therapeutic professions in general and art therapy in particular in an academic context. The central topic of this research study — the teaching of artwork-based psychotherapy by means of courses designed and taught in a dynamic, experiential mode — was mapped and the literature's discussion of the power of experiential teaching was reviewed. The theoretical framework within which these concepts are located was set out. It was important first to define in therapeutic language the operational concepts relevant to the experiential teaching of art therapy in order to appreciate the direction taken by the study's research questions, how these particular courses are designed to work, what goals the dynamic artwork-based experiential mode is designed to achieve and how lecturers and students evaluate whether these goals are actually achieved.

3.1 INTRODUCTION

The three research questions were:

- (1) How do art therapy lecturers and students in Israel perceive the dynamic experiential artwork-based teaching mode and its effect on a student's psychotherapeutic self?
- (2) When do art therapy lecturers in art therapy training in Israel deploy a dynamic experiential artwork-based teaching mode?
- (3)..How are dynamic experiential artwork-based courses designed and conducted by their lecturers?

In this chapter I set out:

- How the above research questions will be answered by qualitative, constructivist methods;
- How research rigor will be sustained without sacrificing the relevance of this qualitative research;
- How data trustworthiness is achieved.

My long experience as an art therapy lecturer in Israel, has shown me that, in the absence of pedagogical evidence about how best to approach the teaching and learning of this topic, colleagues have come to develop individualized approaches which work well in the lecturer's own teaching context. Israel, like any other country, is a singular cultural context, which raises questions about how far the data of this study can be generalised. For this reason, the research question confines itself to consideration of the topic within Israel.

3.2 QUALITATIVE RESEARCH

If you want to know how people understand their world and their life, why not talk with them?...The qualitative research interview attempts to understand the world from the subjects' points of view, to unfold the meaning of peoples' experiences, to uncover their lived world prior to scientific explanations (Kvale, 1996, p. 1).

Kvale's point is that the research subjects always know more about the research topic than the researcher and that it is vital therefore to create relations of trust with them and listen most closely to what they have to say.

Qualitative research is the collective term for research methods which try to describe and explain people's behaviors and views from the point of view of the research subjects themselves. It is descriptive and interpretative and tries, by experiential methods, to learn and elucidate subjective understandings. Qualitative research is "research with people" (Denzin & Lincoln, 1994) conducted in such a way that it enables the researcher to combine the participants' words and experiences into a meaningful story. Whereas quantitative research is good at identifying patterns and trends in a wide population, qualitative research can illuminate the reasons for such patterns and trends and the experiences, insights and views of those involved (Guba & Lincoln, 1994). It aims to elicit detailed, in-depth accounts from participants which highlight the subjective interpretation which people put on the sociocultural reality they live in.

Fontana (2005) add that the way the research subjects relate to and communicate with the researcher and speak about various aspects of the research topic are informative elements of the phenomenon being researched.

Most qualitative researchers seek to faithfully represent not only what research participants think or have experienced, but also how they communicate it. So there is an aim to include within data analysis even the smallest details of participants' stories and style of speech out of a desire to grasp an understanding of the phenomenon being researched (Guba and Lincoln, 1994). This epistemological approach to research is particularly resonant for me as an art therapist because I have been trained to attend to the details and nuances of my patients' stories

Qualitative research is "research into mankind" (Robson, 2002) and is especially appropriate for research in education, anthropology sociology and psychology. As Shkedi puts it, I want to:

...engage in the informed analysis and conceptualization of human and individual experience in order to produce knowledge about the whole of a *given population* (Shkedi, 2003, p. 11) (italics original).

3.3 A CONSTRUCTIVIST APPROACH

The application of quantitative methods in order to arrive at universal and generalizable 'truths' has been criticised for decontextualising data from local and personal situations and failing to take into account the meaning and purpose of human behaviour (Guba & Lincoln, 1994) and thus, constructivists argue, furnishes only a partial picture of the research object.

Qualitative research focuses on parts and even details of a reality, whereas quantitative research tries to explain broader phenomena. (Shkedi, 2003, p.25).

Since the aim of this study is to use lecturers' and students' subjective views and experiences of a particular teaching/learning mode to decipher how it produces its effects my research cannot be quantitative. Quantities and numbers will not clarify the meaning of the processes the lecturers want the students to undergo or the techniques by which they try to achieve this. Nor will quantitative data illuminate how such a teaching/learning mode is planned and implemented.

Qualitative research tools, by allowing us to see phenomena through the eyes of research participants, furnish the researcher with a more three-dimensional and all-inclusive insight into the research topic (see Fig. 3.1).

Constructivist ontology is interpretive, in the sense that it believes that when anyone recounts a narrative about a social phenomenon they do so by means of the analytic tools belonging to their own world. In this, research participants are no different from researchers.

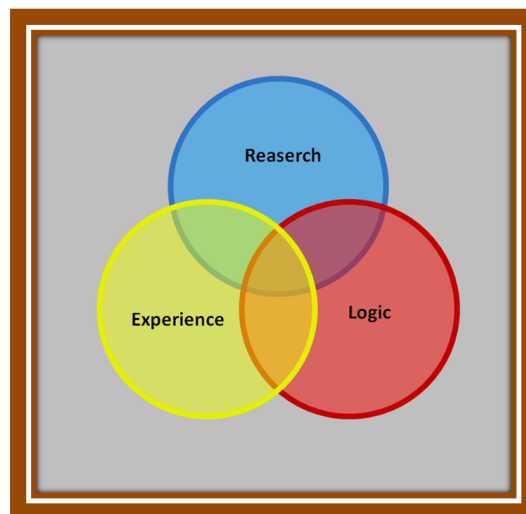


Fig. 3.1 The researcher's exploitation of fields of knowledge for constructivist research

Kvale (1996) introduces the illuminating miner/traveller metaphor: whereas the positivist researcher is like the miner who digs for knowledge assumed to exist 'out there' and waiting to be exposed or discovered, constructivist researchers are travellers taking part in constructing knowledge together with the subjects of their investigation:

The research participants are viewed as helping to reconstruct with the researchers their perception of the reality which they are part of (Robson, 2002 p. 27).

Constructivism thus takes the dynamic view that knowledge is being constantly created and recreated within and between the research participants and that the researcher is one of the participants, a particularly "passionate" one (Lincoln, 1991):

The inquirer is actively engaged in facilitating the 'multivoice' reconstruction of his or her own construction as well as those of all other participants (Lincoln & Guba, 1985, p. 115).

This insight of Lincoln and Guba led me to the aspiration to gather knowledge together with my interviewees, making use of their own interpretations of the processes created by the type of courses under investigation, and then using this constructed knowledge to conceptualize some of these processes.

The literature Review has shown that the academic world tends to see the goal of post-graduate psychotherapy teaching to be the construction of a 'body of knowledge' (Robson, 2002) together with the students. This is all the more true of dynamic experiential art therapy courses, where the lecturers use theoretical, emotional and other materials drawn from their students in the course of a lesson, to construct parts of that lesson. This makes the Constructivist approach all the more appropriate for the present study in which one of the research goals is to construct a body of knowledge about the design and conduct of dynamic experiential artwork-based courses.

Transferability

According to Lincoln and Denzin (2003) critics of constructivist ontology argue that evidence based on interpretation is incapable of reproducing the same results and of being generalizable (transferable) to the rest of the population and so offers few usable findings to policy makers and the professional community. This is a concern I

have needed to consider within my own research. The data are, of their very nature, subjective and inaccessible to any 'objective' investigation.

Israel, like any other country, is a singular cultural context. The data of this study are specific to a single 'society', that is, the five main art therapy teaching centers in Israel accredited, to award M.A. degrees or an equivalent Ministry of Health diploma. Further, since the research participants are not laboratory animals but inseparable from this societal context, it could be argued that all the events and processes investigated by this study would not take place in a different context. But then neither are any two drops of water identical in every respect. For all the complexity of the research topic and for all the individuality of Israeli society and culture and of each course lecturer-designer, I would argue that there is enough similarity in the obstacles the lecturers are trying to overcome and the objectives they are planning to attain to enable one to draw conclusions, certainly about future courses taught in this teaching mode in Israel, and about how Israeli lecturers have been and need to be trained. And perhaps too about lecturers elsewhere who face similar obstacles and aim at similar objectives. In making this claim I draw on the support of the theorists, Yin (2003) and Maxwell (1995, 2005), who argue that what is transferable from a qualitative study is so by a logic completely different from that which drives random-sampling-based research. Whereas the latter is based on "statistical generalization", Yin holds that qualitative research is based on "analytic generalization" (Ibid, pp. 31-33).

Data Trustworthiness

Within the Israeli context, the aim is to reach a deeper understanding of the virtues and problems of the approaches to teaching and learning art therapy developed by

Israeli lecturers and demonstrate how they plan and implement the approaches they use. The purpose of so doing is to develop knowledge and insights which can be drawn upon by art therapy educators who use transformative courses and a dynamic experiential artwork-based teaching mode to enable students to develop their therapeutic and creative self. Although, as noted above, I do not claim transferability to all topic-led courses in art therapy training I do argue that the phenomenon researched by the present study is a significant one which deserves to be better known in the profession internationally and that art therapy lecturers outside Israel may well identify with and even feel reinforced by many of the issues raised by my research participants or deduced by me from their reported experience.

Some qualitative researchers reject the framework of validity that is commonly accepted in quantitative research in the social sciences. They reject the basic realist assumption that there is a reality external to our perception of it and that it does not make sense therefore to be concerned with the "truth" or "falsity" of an observation. These qualitative researchers argue for different standards for judging the quality of a research study. ,

One 'price' of the constructivist approach, which is often criticized, is the sacrifice of objectivity. However, under the constructivist approach objectivity in the positivist sense is not the goal. Subjectivity is neither avoidable, nor desirable, but an integral component of the inquiry. The way the research participants and I, as insider researcher, perceive the research topic is a crucial element in constructing this research and answering the research questions (Lincoln & Guba, 1985, p. 115).

If this is the case, how indeed can the professional community gain any knowledge that can be useful? How can the quality of this knowledge be evaluated? Lincoln and Guba (1985) suggest that in qualitative research, the traditional criteria for judging the quality of an inquiry, namely *validity* and *reliability*, cannot be applied. They propose instead **trustworthiness** and **authenticity** as do Yin (2003), Maxwell (2005), Robson (2002), and Manning (1997), as more suitable criteria for constructivist research. A study is *trustworthy*, according to the above theorists, if it has *credibility*, *transferability*, *dependability* and *confirmability*. Research findings are credible if the findings present a plausible interpretation of the data collected. They are *transferable* if the findings can be applied to other contexts. They are *dependable* if the process of data collection, data analysis and theory generation is rigorous, and they are *confirmable* if the findings are supported by the data and not shaped by researcher bias.

To counter the potential bias effects of my being an insider researcher, I gathered data from a wide variety of sources—lecturers who designed and taught the courses researched, art therapists who had trained on those courses and senior art therapy programme directors. Comparing and corroborating different sources against each other is a known way of establishing data trustworthiness and authenticity (Lincoln & Guba, 1985). There is the danger that an insider researcher might become too close to the study participants and so compromise data trustworthiness. However—

...it can be argued persuasively that, when working with people, scientific aims can be pursued by explaining the meaning of the experiences of the observed through the experiences of the observer (Robson, 2002, p.314).

The chief benefit, I would say, of my insider researcher status was my 'insider view' (Yin, 2009), that is, I could appreciate and decipher the interview data in a way 'inaccessible' to an external observer. Furthermore, I was clearly aware of my subjectivity and did my utmost to provide as honest a picture as possible.

Authenticity

Authenticity is established by fairness (a balanced expression of all views and voices heard), by ontological authenticity, that is, the research process has improved the participants' conscious experiencing of the world, and by educative authenticity, that is, the research process has enhanced the participants' understanding of their self and of others.

A prime instance of the educative and tactical authenticity of the present study was something that took place during the data gathering phase. Many art therapy lecturers, whom I had never met, took the step of contacting me to ask to be interviewed. They did this because colleagues of theirs, whom I had interviewed, had told them that the dialogue with me, the issues and doubts raised during the interview and the mutual clarification of thought processes had not only helped them better understand what they had been trying to achieve through these courses but had also helped them think more deeply and systematically about the design of their courses for the coming year (See Section 4.2.3)

Further measures taken to retain what Lincoln and Guba (1985) term the "truth value" and "authenticity" of the study were as follows (see Chapter 4 for further elaboration):

- Those selected as research participants were the persons responsible for, and most closely involved in, the research phenomenon, namely the lecturers who designed and taught dynamic experiential artwork-based courses and the students who had taken them and experienced their effect.
- The data gathering methods were designed so as to stimulate and allow the interviewees/participants to tell their story with maximal immediacy and freedom. A key step to achieving this "immediacy and freedom" was to replace the planned structured questionnaire with the technique of semi-structured in-depth interviewing. This allowed the interview to flow freely and its tone and direction to be shaped by the interviewee's perceptions, and what they wanted to talk about.
- Data confidentiality was promised, especially as to the identity of the interviewee and, with respect to lecturers, the college they worked in (Israel is a small country and the art therapy lecturer community is correspondingly small) and by confirming with each interviewee after the interview that I had interpreted their words and views correctly.
- I carefully maintained a reflexive field journal in which I entered after each telephone call and interview the feelings, thoughts, ideas and associations which the call/interview had evoked from me, so as to remain consciously aware of how I was shaping the course and interpretation of the interviews. At the same time the recording and transcription of each interview was rigorously sustained. I myself transcribed the interview recording, supplementing it with points and comments made during the closing conversation which I had written down. This took considerable time and I did it myself immediately after each interview when the

experience and content of the interview, over and above the interviewees spoken replies, were fresh in my mind. Making the transcriptions myself also told me when the interview content was beginning to repeat itself and that it was time to bring the interview phase to an end.

- Selection bias in the interviewees was avoided by interviewing neither colleagues at my own place of work nor former students of mine. A third step in this direction was to recruit most lecturer-interviewees not by personal approach from me—which might have pressured them into agreeing in order to avoid the unpleasantness of a refusal—but by a generally published appeal to the whole art therapy community. This ensured that all the interviewees were very willing participants who identified—at least to some extent—with the research goals. Lastly, as an 'insider researcher', I used data from my own professional experience only to confirm or illustrate points already made by my interviewees.
- At the data analysis stage, I laid emphasis both on consistency—different interviewees making the same point—and variance—assembling different points of view on each issue. Consistency meant that the words and views of multiple interviewees could be combined, while variance meant that the complete range of points of view were represented. This generated a complex and three-dimensional understanding of the research topic as well as enabling me to begin to conceptualize the complex construction of these courses.
- Maxwell accepts that one of the disadvantages of small-group research is that it may curtail the researcher's ability to understand the diversity and heterogeneity, across individuals or sites, of the phenomenon studied (Maxwell, 2005). To

counteract this factor I expanded the diversity and heterogeneity of my data by gathering it from multiple sources, what Denzin (1970) refers to as "data triangulation". For the purposes of the present inquiry, the data stories were lecturers who had designed and conducted the type of courses researched, former students who had taken the courses, programme directors familiar with the academic context within which such courses were taught, and myself as 'insider researcher'. Such an approach does not promise to provide an unambiguous account of the phenomenon examined but the richness and complexity of the data gathered should supply a fuller and rounder picture of the research topic. A picture which is, in terms of the constructivist paradigm, a reality constructed by those involved in the inquiry.

By all the above means I have tried to achieve the goal of producing "high-quality, meaningful research, which offers insights and makes a valuable contribution" (Manning, 1997, p.93) to my professional community.

3.4 PHENOMENOLOGY

One of the central objectives of the present study is to understand the 'phenomenon' of the transformative mode of teaching as deployed in art Israeli therapy training and "devised in Israel" (Kamar, 2001, p. 13). In keeping with the constructivist paradigm, phenomenology focuses on people's subjective experience of phenomena. In phenomenological research, data is collected from persons who have experienced the 'phenomenon' at first hand. The qualitative researcher's field of study

is the meanings their research participants' attach to their life experiences (Cresswell, 2009):

The research participants subjective perceptions are individually shaped by early life experiences which accumulate over their life time to form their store of knowledge and understanding of the phenomenon being researched (Cohen, Manion & Morrison, 2007, p.253).

Despite the uniqueness of each individual's view of reality, none of us exists in a vacuum, and our external environment, too, has a strong impact in constructing our internal subjective understanding of the world.

In the context of art therapy, to take a phenomenological approach means to see an artwork product through the eyes of its creator (Betansky, 1976). An art therapist tries to see through their patient's eyes the patient's own interpretation of the elements they have put into their artwork. What do the lines, colours, placing choices, format, spaces, solidities mean to them? In research, too phenomenology is an attempt to see the world from the participant's 'window of being', following their subjective gaze: what are they seeing? I agree with Manning (1997) that this stance precedes the researcher's own interpretation of the data.

There are qualitative researchers such as Kvale (2007) who hold that the essence of qualitative research is the researcher's own interpretation. There are others, such as Manning (1997), who lay stress on the element of the researcher 'constructing' knowledge and ideas together with their participants. My professional epistemology and my research ontology have led me to design a research study in which I construct knowledge on the basis of two sources of subjective interpretation—that of my interviewees and my own.

The phenomenological approach is not without its limitations. Among the disadvantages that have been pointed out is lack of accuracy or completeness of research participants' recollections (Robson, 2002; Cohen et al., 2007; Thomas, 2009). Some in the present study may unconsciously have distorted their memories of early professional experience or their experience as students, while others may have forgotten them. Some may shape their memories in order to create a particular impression. Memories may be distorted by defence mechanisms, such as idealization. But for all that, even tendentious or inaccurate memories are an expression of the story-teller's feelings on the given topic. My starting point in the present study was that everyone who taught or took a dynamic experiential artwork-based course carries with them that experience and a vivid evaluation of how they performed—as lecturer or student—and that it is this perception which matters.

Another aspect of phenomenology's emphasis on subjectivity is that people compose and relate stories:

People are story-tellers. People's lives are stories and can be well organised and understood by means of stories (Shkedi, 2003, p. 13).

In art therapy (as in psychoanalysis and psychotherapy) we work with people in the belief that they know more about themselves and, in the particular case of art therapy, more about their creations(art-work), than anyone else, and even more than they are aware of. Therapists learn to listen to people's stories and work out together with them how to 'put together the puzzle' from the scraps of knowledge emerging from these stories.

Phenomenological research is similar. For example, the dynamic experiential artwork-based course demands from art therapy students a high degree of self-exposure. By examining with each former student what were the major stresses and strengths of participation in such a course, by listening to each one's story, one puts together an overall picture of what the course demanded of its students. I attempted to gain insight into whether and how each of them saw these courses as transformative for themselves, to what extent the course stimulated in them a dynamic learning process.

3.5 THE HEURISTIC APPROACH

"Heuristic" research came into my life when I was searching for a word that would meaningfully encompass what I believed to be essential in the investigation of human experience. The root meaning of heuristic comes from the Greek word *heuriskein*, meaning to discover or to find (Moustakas, 1990, p.9).

The literature makes clear that heuristic research is a passionate self-research undertaken in order to better understand something within oneself which is crying out for understanding. The scholars who have defined this research approach say that this inner something was the trigger which made them a researcher at all and/or sent them on some specific research path. Moustakas insists that to undertake and realise such a search the researcher "must maintain an unwavering and steady inward gaze" (Moustakas, 1990, p. 13). In most cases the inner 'mystery' parallels some key problem in humankind or human behaviour.

McLeod (2011), Kapitan (2010), Sela-Smith (2002) and Hills (2001), each make the point in their own way that Moustakas' intention is that the goal of heuristic research is significant self-understanding and that the searching and the finding are a source of personal growth leading to a personal transformation. To get to the end and closure of such a search requires an individual with the courage to plunge deep into internal matters which may well generate profound heartache and suffering before closure is attained. Gilroy (2006) adds that heuristic research is not always a matter of individual search but may also involve the experience of others and a small number of other participant-subjects who take an active part in assessing and analysing the research data.

Moustakas divides the research process into six phases:

Phase 1: Initial Engagement — identifying a passionate personal interest or concern that is sufficiently strong to sustain an ongoing journey of discovery.

Phase 2: Immersion – living the topic – observing and recording its manifestation in all aspects of life, including dreams.

Phase 3: Incubation — Standing back from the immersion process, and allowing implicit, tacit and emergent understanding of the topic to become apparent.

Phase 4: Illumination — A breakthrough into a new level of understandings and knowing following a period of incubation.

Phase 5: Explication – thorough critical examination of what has been discovered.

Phase 6: Creative Synthesis – Finding an appropriate format through which to communicate the new knowledge to other people.

Kapitan draws a linkage between heuristic research and the epistemology which governs how art therapists practise their profession:

Art therapists and their clients who create artwork for self-inquiry in order to process an intense experience, explore a life concern, or follow an idea in order to see where it leads- are using the basic processes of heuristic inquiry (Kapitan, 2010. p.145).

With Kapitan I believe that the heuristic research approach is suitable for investigating emotional psychological issues in a clinical or academic research context, but with respect to the particular educational issue researched in the present study it can take the researcher only so far. After all, although the seed of the study reported here indeed germinated in the researcher's mind and emotions, filled her every waking thought and led her to ever more tacit knowledge within herself, nonetheless the research topic is a concrete, system-wide pedagogical one—to see how a given educational approach and method is deployed and its intended effects realised within an educational-therapeutic society of which the researcher is only one member. Although heuristic thinking has been a strong driving force in the present study and to some extent the researcher has made her interviewees/participants partners in this heuristic search for answers, the substance of the research effort has been objective, concrete and external—how a defined group of Israeli lecturers go about their educational work.

From my present vantage point I can say with Moustakas that the mysterious power of this teaching mode 'cried out' from within me and was the motor that eventually brought me to this research. The research topic is certainly part of me and preoccupies my thinking. Further, I would say that each phase of the research process has unfolded

in heuristic mode. That is, I first absorbed the data and let it lie and ferment together with what I had already knew and had gathered (a sort of incubation period). I did not at once make efforts to decipher its meaning but let myself remain open to it, both from my aware thinking and my unconscious. And at every stage of the process, from the initial reading in the literature, through writing the research proposal, conducting the interviews, analysing their data and writing up the report, there have come moments of 'illumination':

Heuristics can be used in any science, in any research endeavor where the inquiry is on the cutting edge of new territory being explored (Sela-Smith, 2002, p. 58).

There is a very striking similarity between the methods of heuristic inquiry and the practice of counselling and psychotherapy, particularly with respect to the use of the "self." (Hills, 2001, p. 1).

Since the present study broaches 'new territory' and treads the dividing line between teaching and psychotherapy, I argue that heuristic principles and tools have a legitimate place in the research design. In the present case heuristic principles and tools enabled me, as insider-researcher, to incorporate the element of internal self-searching and to add to the data and opinions gathered from my interviewees my own understanding of the teaching mode under investigation.

Another prime example of the heuristic research approach in the present study is the constant search for the participants' tacit knowledge (see Section 3.6), where 'tacit knowledge' means connections between elements of the participants' own work and thinking which they had not yet made and which no one else had attempted to draw, articulate and expose. It is precisely this tacit knowledge which holds part of the key to the study's search for the explanation of the effects of the dynamic experiential

artwork-based teaching mode called '*magic*' by student, including former students interviewed for this research.

I would argue then that the combination of a phenomenological approach with heuristic tools has significantly enriched this study and the data collected. However, it is definitely not an entirely or even predominantly heuristic one and in order to make this point very clear I append the following arguments.

Moustakas (1990) claims that all the material around a researcher "speaks" to the researcher in the language of research and forms a source of understanding and insight. However, whereas most heuristic researches draw predominantly on the researcher's own awareness and tacit knowledge, in the present study, I reduced the 'self-search' element to only one component of the data-gathering effort. From the moment when the first prospective interviewee declined to fill out the pre-questionnaire and we then spent three hours during which the interviewee's intense and fascinating stream of ideas, thoughts, recollections and opinions hardly paused for breath—from that moment I knew that I did not want to rely predominantly on my own knowledge and experience to define the parameters of the investigation. I realised that I had to gather awareness and tacit knowledge from as many interviewees as possible and to do so in their own words, leading them as little as possible:

The inquiry is open-ended with only the initial question as the guide. "What works" becomes the focus, and anything that makes sense can be tested. This trial-and-error process, this discovery of what works, is the heuristic. What succeeds becomes the "right thing" (Sela-Smith, 2002, p.58).

This observation of Sela-Smith's with respect to heuristic research comes as though in confirmation of the research process set out in the preceding paragraph.

However, aware that the present study was not a fully heuristic one, I attempted a differential diagnosis to establish just where it departed from a fully heuristic design drawing on the Sela-Smith (2002) analysis, which I found very convincing. Along with many others: McLeod (2011), Kapitan (2010), Gilroy (2006) and Hills (2001), Sela-Smith investigated the heuristic research approach. She argued that two elements that the phenomenological and heuristic approaches share is the objective of intuitively bringing as much knowledge as possible from the unconscious to the conscious and of trying to make tacit knowledge explicit. Although I found the task of differential diagnosis very difficult Sela-Smith's thorough analysis shed light on the difficulty.

She concluded that, in addition to the six stages of the research process which Moustakas identified, he also identified six key components:

The researcher has experienced what is identified as being researched.
The researcher makes reference to some intense or passionate concern that causes the investigator to reach inward for tacit awareness and knowledge.
The research indicates surrender to the question has taken place (living, waking, sleeping, and dreaming the question).
Self-dialogue, not simply a one-way reporting of thoughts or feelings, is evidenced. To report a feeling is not the same as dialoguing with the feeling.
The search is a self-search.
There is evidence that transformation has taken place by way of a "story" that contains the transformation and may transform those who "read" it
(Sela-Smith, 2002, p.69).

Sela-Smith then looked for these six components in 28 research reports whose authors claimed to have replicated Moustakas' (1990) heuristic research method:

I found that of the 28 cases, only 3 were able to successfully fulfill the Moustakas method. Most inquiries presented no evidence of the type of free-fall surrender to the process that was described as a jumping into the river, a leap into the darkness (Sela-Smith, 2002, p.70).

Sela-Smith points to several key elements without which a study is not heuristic. For instance, as soon as a study is time-limited or operates under pre-planned procedures it fails the criterion of "free-fall" (Sela-Smith, 2002) surrender to the process. Neither of these elements are part of my study's design. Also integral to heuristic research, says Sela-Smith, is that it aims at internal revelations/discoveries, a feature she says which 25 of the 28 studies she examined showed no evidence of searching for, and profiting from. However, the study reported here is not a 'failure' in heuristic research terms since it was never my objective to 'plunge into the depths of my being'. Rather, I wanted to use my own experience to link up with and corroborate that of colleagues who, along with myself, formed the phenomenon being researched. And the tacit knowledge I was looking for was not only in myself but also in my interviewees.

In this light, it can be said that my constructivist, phenomenological study, deploying a psychodynamic epistemology, shares with heuristic research a number of tools and ideas.

3.6 DIGGING FOR 'TACIT KNOWLEDGE' IN UNCHARTED TERRAIN

Moustakas (1990) identified tacit knowledge as:

The deep structure that contains the unique perceptions, feelings, intuitions, beliefs, and judgments housed in the internal frame of reference of a person that governs behavior and determines how we interpret experience (p. 32).

As an art therapist, my epistemology is psychodynamic, one tenet of which is that people function in different domains with varying degrees of awareness. This means that I set out from the assumption that people are not always fully aware of everything that they think and feel in relation to the world and that, as Freud describes in his *Jokes and their Relation to the Unconscious* ([1905] 2010, pp. 25-30), much may lie buried in the unconscious. Such hidden motivations and meanings may reveal themselves through words, metaphors and behavior, not just in therapeutic situations, but also in research interviews (Hollway & Jefferson, 2013).

Given that my research topic had not been researched or conceptualized before in Israel, part of the research effort went into conducting interviews in a manner that allowed interviewees to speak their thoughts and perceptions freely and allowed their associations to stream freely, so as to bring in information from without and within, for the interviewer's and interviewee's better understanding of the research topic (see Section 4.4). From the point of view of the researcher-interviewer each interview was a new guided tour through the same terrain of dynamic experiential artwork-based courses. In Kvale's imagery, I was a traveller:

...The interviewer/traveller wanders through the landscape and enters into conversations with the people encountered.

That is the "people encountered" represent in themselves the research phenomenon:

The potentialities of meanings in the original stories are differentiated and unfolded through the traveller's interpretations in the narratives he/ she brings back to home audiences...in new ways of self-understanding, as well as uncovering previously taken-for-granted values and customs in the traveller's home country (Kvale, 1996, p.4).

While tacit knowledge can be possessed by itself, explicit knowledge must rely on being tacitly understood and applied. Hence all knowledge is *either tacit or rooted in tacit knowledge* (Polanyi, 1969, p. 144. italics original).

As a constructivist researcher I 'travelled' with the aim of taking part in constructing knowledge together with my research participants, to ask them to share with me knowledge which was inaccessible both to themselves and to me before this two-handed knowledge-construction effort. I was a traveller on a journey with my research participants through the interviews, looking for ways to penetrate through what was known to areas less fully known, in order to draw out materials not entirely available to consciousness "which we know but cannot tell" (Polanyi, 1966, p.5). Unlike a miner (another Kvale metaphor, see Section 3.3, p. 97), I had no idea what knowledge and insights I might dig up.

3.7 THE INSIDER RESEARCHER

A recognized way of strengthening a qualitative research study is to draw on as many sources of information and points of view as possible (Yin, 2003).

This observation encouraged me to make myself one of the available sources of useful information (not of original data). As a professional art psychotherapist and lecturer in art therapy programs who designs and teaches transformative courses in a dynamic experiential artwork-based teaching mode, I could take the role of 'insider researcher', in possession of knowledge very relevant to this investigation.

Noddings (1995) states that researchers from a given identity group have an advantage in studying issues related to that group. This gave me the confidence that, in addition to interviewing lecturers and former students, now working as art therapists, I could properly draw on my own professional knowledge and experience, neither as data nor as a source of absolute authority in the data analysis phase, but as one further relevant point of view on the data among many (Cohen, et al, 2007).

As insider researcher, however, I had to be carefully sensitive to subjectivity, positionality and the balance of power between insider Interviewer and interviewee (more on that later in this chapter).

A short account of the sort of work I do in Israel is relevant to these issues: I lecture currently at the Bet Berl (and in the coming year in David Yellin colleges too).

Sixteen years ago I lectured at the Seminar Hakibbutzim college, at that time Bet Berl recruited me when it became clear that art therapy teaching in Israel was going to be brought under full state regulation (see the interview with Tamar Hazut, Appendix VII (B)), including higher qualification requirements for lecturers. I had a Masters qualification in art therapy recognised by the Israel Ministry of Health, as well as being authorized by the Israel Art therapy Association to give supervision to other therapists. I have lectured at Bet Berl for over ten years now and recently began working at David Yellin college, who got to know me through my interviews for the present study with their current and former programme directors. David Yellin asked me to take a 3rd - year practical work course and also a course on artwork-based group therapy, the latter to be taught in dynamic experiential mode.

(This last summer Haifa University and Lesley College also offered me positions).

My position at Bet Berl (as with all art therapy lecturers in Israel) is part-time. I teach four courses a year, each course lasting the whole teaching year (each- 2-4 hours per week). The four courses are:

Bion Group Dynamics (1961) (a compulsory element of every Masters-level psychotherapy and clinical social work training programme in Israel);

Combining art forms (taught in dynamic experiential artwork-based mode);

Parental counselling (5 months taught in dynamic experiential artwork-based mode and 5 months supervised practical work with parents);

Student practical work (integrative dynamic mode supervision).

I sometimes also teach an Adolescence and Adolescents course through dynamic experiential artwork-based mode.

Integrating psychological theories with the theory of art therapy. also through dynamic experiential artwork-based mode.

I am also a permanent member of Bet Berl's Student Admissions panel. Despite this workload, like other part-time lecturers, I have no office(see chapter 4), although I do have the good fortune to have my own equipped room for teaching.

In my private work I work with children, adolescents and adults. Specialized in parent counselling , PTSD therapy with war veterans and sexual-abuse victims and in working with Children with "Selective Mutism". And giving supervision to therapists- (clinical psychologists, psychotherapists, expressive art therapists, clinical social workers, and 'youth investigators').

3.7.1 Subjectivity

Subjectivity is not something we can avoid whatever methods we adopt, though it is more visible in qualitative inquiry, where people, including the researcher, are an inherent part of the case (Yin, 2009, p. 16).

However rigorous data collection methods may be, subjectivity is neither avoidable nor, in the case of the present study, desirable. The present study was not designed to achieve an objective positivistic measurement of the phenomenon under investigation but to assemble as many subjective points of view as possible, including the researcher's own.

However, In order to lessen the distortion of the picture of the phenomenon by my own subjectivity, I made the decision to introduce my own knowledge and experience only to confirm or illustrate points the interviewees had made. I also took care to set aside periods of systematic reflection throughout the investigation, with the aim of turning subjectivity into a source of insight and understanding (Simons, 2009). I continuously compared and contrasted my viewpoints with those of the other participants, so as to ensure that a diversity of opinions and voices was heard and conflicting perceptions accorded equal attention. The field journal I rigorously maintained was a very useful tool for this (see Section 3.3, p. 102).

3.7.2 Positionality

All researchers are positioned...researchers are positioned by age, gender, race, class, nationality, institutional affiliation, historical, personal circumstance, and intellectual predisposition. (Chiseri-Strater, 1996, p. 115).

As my own background clearly played a role it is important to make my own positionality explicit and so I expand here on what I have said about my career in the thesis Introduction.

I was one of Israel's second generation of art therapists, the first to be trained in Israel itself (by immigrant experts from Europe and North America). I had been trained on both dynamic experiential artwork-based courses and courses taught in more conventional modes. Once qualified, I had taught on several of Israel's major art therapy training programmes and taught both dynamic experiential artwork-based courses and more conventional courses. For years I have supervised the work of younger art therapists (who had not studied under me or at colleges I had taught in), during which we probed into issues arising from their experience on dynamic experiential artwork-based courses taught by other lecturers.

With regard to the present study, I believe this experience granted me the unique position of both insider and outsider. I believe further that this experience gave me an informed position which enabled me to relate cogently to each of the research participants. Regardless of the interviewee's seniority in the profession, this background helped establish relations of trust and collegiality as well as helping me attend to their stories and later analyze the data emerging from them from a stance of

respect and non-judgmentalism. On the other hand, my professional background also raised issues of the balance of power between interviewer and interviewee.

3.7.3 The Balance of Power Between Insider Interviewer and Interviewee

The teacher-student relationship

Because of the power relations that obtain between a teacher and a student or former student, the student might feel pressured to participate in the teacher's research study. This dependence may be problematic (Altrichter et al., 2008) and to avoid it current and former students of mine were excluded from the participant sample. (See Section 3.8.1. below for more on this issue).

Data given in interview which the interviewee later refused permission to publish

Every interviewee must have sufficient trust in the interviewer's integrity to know that only authorized information will be published. Many lecturer interviewees recounted examples of their working methods and all of them gave me permission to make use of these examples. But, only three of the working art therapists allowed me to use examples of their artwork which they brought to the interview to illustrate quotations from our dialogue. This demonstrates rather clearly that these recently qualified therapists had no difficulty saying no to me as a senior lecturer and researcher, as well as proving further evidence for the trustworthiness of the study's interview data.

3.8 ETHICAL ISSUES

As Noddings (1995) asserts, every researcher has to examine and question themselves as to the ethicality of their methods, in particular their data collection methods, and whether their research subjects are being fully protected. This is particularly true in qualitative social science research where the research subjects are people and the texts studied reveal their experiences and thinking. After all, most researchers want their material to make an impact on society and their potential audience is very wide. The ethical issues pertinent to the present study are the following:

3.8.1 Recruiting Participants

Students

Current and Former Students: Certain issues with regard to recruiting students for the proposed research had to be decided, for example, should students be recruited who had yet to be graded for their course-work by their lecturer- researcher. After much weighing of the ethics involved (Bryman, 1988) I decided not to recruit any students of mine who had yet to complete their training, so as to avoid any possible connection between their participation in the research and their course grading. Nor have I interviewed former students of mine for the present study.

I also took an overall decision to interview only currently working art therapists, who had completed their studies at least three years previously. And this in fact was to my benefit, for as working art therapists of some experience their input was worth

much more than the views of a therapist who had graduated perhaps only the year before and had little or no work experience.

Lecturers

As for lecturer recruitment, the only restriction imposed (See Methods Chapter 4 for more detail) was not to interview colleagues from my own employing institution, Bet-Berl. Bet-Berl is therefore represented in the present study only via vignettes from my lecturing work there.

3.8.2 The Promise of Confidentiality: Proper Disclosure

Certain principles have to be observed if we are to use the information and data we collect over the course of a research study. Since the data I was to gather comprised the personal choices of lecturers and the mental-emotional processes undergone by working therapists it had to be a priority to protect their emotional security (Kapitan 2010) and to reassure them as to how the research data would be used, and receive their consent to this (Kvale, 2007). I had to demonstrate clearly to each interviewee how their confidentiality and anonymity would be protected. Once the researcher received the participant's consent to the publication of their data it then became the researcher's duty to protect the interviewee's privacy and publish only what had been authorized for publication.

To this end the conduct of the research and the writing of this report involved a number of precautions:

- All names of participants were replaced by pseudonyms.
- Quoting from recently graduated therapists who had trained at Haifa University after its re-accreditation for Masters-level art therapy training: Since at the time of writing there were very few such graduates, and therefore all the more easily identifiable, I took the extra-strict precaution of telling these participants exactly how they had been quoted in the thesis report and got their permission a second time to use that data. Also, the new Haifa programme at the time of the interviews (2009-10) contained no dynamic experiential artwork-based courses, and the former Haifa students disclosed how much they thought they had lost when they compared their own training to what they had heard about training programmes elsewhere. So I forbore from using examples of Haifa University lessons they had given me (Appendix IV).
- As for other art therapists, since there are now some 2,000 working in Israel (Source: Israel Art Therapy Association website) I assumed that the ones I quoted would not be easily identifiable (as long as their real name was not given) and so I asked permission to cite their training institution as this was relevant to what they had to say. However, I did not do the same for the lecturers—see next paragraph.
- Al though I had wanted to cite alongside each quote from a lecturer the institution they taught at, it was decided neither to use their real names nor to cite their employing college and to omit also any other potentially identifying item of information. The reason is that Israel has relatively few art therapy training programmes and relatively few art therapy lecturers (about 40), which makes the possibility of identification real.
- An exception to the above rule was my second interview with one of the three programme directors who had been interviewed early on in the research process. The very purpose of this second interview was, with the interviewee's express consent, to provide a general account of the development of the profession in Israel. Since there had been only five such directors in Israel and

this one's interview covered ground much wider than her own experiences as a lecturer it was necessary to cite her name. For this reason the second interview with her was designated from the outset as for full publication (her consent in Appendix VII (a)), which sets out the interview in full in order to provide authenticating background to the historical developments cited by me.

- Once an interview with a former student or current lecturer was over, I invited questions about the study and its objectives, and indeed about any issue the interviewee wanted to raise. Following Kvale's recommendation for making an interview more authentic and trustworthy, I answered every question as openly and transparently as I was consciously able to and always allowed the interviewee the option of refusing me permission to use any of the information given me. Not a single interviewee refused this permission and some even asked to be identified by name in the thesis. But since I was conducting this research on a sample from a small profession in a fairly small country, I decided that identifying some would make it easier for those in the know to also guess the identity of others. So I decided, after consulting my advisors, that I would maintain the anonymity of all by using invented names throughout.

3.8.3 Interviewees' Artwork

A trickier issue was the specimen artwork that I invited the former students to bring to the interview. It was important to clarify from the start whether the artist consented to the material's publication (Dalley & all 1993). In art therapy there are complex issues surrounding the publication of art-forms in case presentations and scientific articles (McNiff, 1977; Schaverien, 1992; Dalley, Rifkind & Terry, 1993; Kapitan, 2010). Without the explicit and unequivocal consent of the 'creator' there is no right to publish. In the present study every former-student interviewee who

brought their student artwork with them or referred to it in the interview was asked to consent to its publication in the thesis. Only one did, while several others agreed to provide a detailed verbal description of the work and its creation. All signed a publication consent form.

With regard to anecdotes and examples that lecturer-interviewees gave me and which referred to the art work of individual students I settled with each lecturer that if I wanted to use that material in the final thesis report that would require a further multi-stage consent process as follows:

1. I would inform the lecturer in writing exactly what of the material he had supplied me I wanted to use;
2. The lecturer would decide which of the two of us would approach the student cited for their consent to publication;
3. Once this choice had been made, the lecturer or I would talk to the former student concerned and ask their permission for the material to be published, guaranteeing that she or he would not be named. I took great care over this with two former students: I phoned them to get their permission to quote the incident concerned and their own account of it and, once they had given their preliminary verbal consent, I sent them a copy of the chapter in order to get their written consent to the published text.

As for the lecturer-student balance of power which needed to be considered, it became clear that the former students (now working art therapists) had no difficulty saying no to me as a lecturer- researcher. There were several artworks and incidents from their training period which I wanted to include in the thesis but had to exclude for lack of publication consent (see also Section 3.7).

3.8.4 Gender

A pertinent feature of the present study is that 95% of Israeli art therapists are women (Kamar, 2001) and 100% of the interviewees—both lecturers and former students—were women. I therefore thought it would be right to examine my research design in the light of the feminist paradigm (Oakley, 2000, 2003). Oakley says that one aspect of this feminist paradigm is that the balance of power between interviewer and interviewee is usually unequal and in favour of the interviewer and that this is capable of biasing the findings. In most cases, the goal of finding out about people through interviewing is best achieved when the relationship of interviewer and interviewee is non-hierarchical and when the interviewer is prepared to invest her or his own personal identity in the relationship (Oakley, 2003, p. 252).

- ***The gender issue:*** As far as concerns my own research, in gender terms it would seem to empower rather than the opposite. After all, I am a woman interviewing other women and, moreover, interviewing them about their professional being, not as the objects of therapy.

Furthermore, my stance in interviewing is as I have already noted, not that of requiring answers to predetermined questions but of someone trying to get to the bottom of her research questions '*with the help of*' the participants. In other words the participant is more '*fellow-researcher*' than '*respondent*' and in possession of as much expertise as myself.

- ***Art therapy research versus psychotherapy research:*** To carry the 'balance of power' argument one step further, one could make the case that in Israel, in the context of research, the field and profession of art therapy is the relatively powerless research subject and dynamic psychotherapy the relatively powerful researcher. By this I mean that teaching and learning art therapy has till now been researched in Israel from the point of view of dynamic psychotherapy as a whole and hardly at all from within itself.

3.9 SUMMARY

This chapter presents the methodological framework for finding answers to the three research questions. It explains the reasons for choosing to conduct a qualitative research study, describes why a constructivist approach was most appropriate, and more specifically, it outlines the phenomenological methodology at the basis of this study. It sets out the study's limited allegiance to heuristic research thinking, as well as discussing the advantages and disadvantages of being an 'insider researcher'. Finally the means by which certain ethical issues deriving from the methodology were dealt with are set out.

CHAPTER 4: METHODS

4.1 INTRODUCTION

This chapter describes the study's data gathering strategy and tools, its participants, and how the data gathering tools were deployed to realise the methodology and ensure data trustworthiness.

Qualitative research tools

The tools used were:

- *In-depth* interviews;
- An entirely *open conversation/discussion* at the end of the in-depth interview, when I invited the interviewee to put any question on the research project, its design, purposes, tools, etc. and gave as full answers as I could. This conversation opened the opportunity for unplanned and unexpected issues to be raised; interviewees described examples of their practice, some of which I asked permission to make part of my data.
- *Practice examples and vignettes* recounted by interviewees from their first-hand experience of designing, conducting and studying on dynamic experiential artwork-based courses;
- *Practice examples and vignettes* from my own first-hand experience of designing and conducting dynamic experiential artwork-based courses.

4.1.1 The Research Population

Individuals and groups are selected for their potential—or hoped for—ability to offer new insights into the emerging theory (Cohen, Manion & Morrison, 2007, p. 177).

Dunne, Pryor & Yates (2005) confirm that a research study such as the present one must rely on the people who hold the knowledge that is key to the intended subject area. In my case these were (see Table 4.1 below):

Table 4.1: Distribution of interviewees (N = 29) by status, seniority and place of teaching/training										
Place of teaching/ training	Lesley College		Seminar HaKibbutzim College		David Yellin College		Haifa University		Bet Berl College	
Status	Lecturers	Former students, now Art therapists	Lecturers	Former students, now Art therapists	Lecturers	Former students, now Art therapists	Lecturers	Former students, now Art therapists	Lecturers	Former students, now Art therapists
Seniority										
3+ years				2				2		
6+ years		4								2
8+ years	2	1		1	2	1				1
15+ years	2		1			1	1			
20+ years	1		2							
Programme directors			1		1		1			
Total	5	5	4	3	3	2	2	2	None	3

(1) *11 of Israel's 40 Lecturers in plastic art therapy* who taught topic-led dynamic experiential artwork-based art therapy training courses—all senior and highly respected in the profession, with from 8 to 22 years' teaching experience, and from all Israel's art therapy training institutions accredited by the Council for Higher Education and the Ministry of Health (David Yellin college (Jerusalem), Seminar Hakibbutzim (Tel Aviv), Lesley College (Netanya), Bet Berl college (Kfar Saba), Haifa University (Haifa)).

- (2) 15 of Israel's 1800 Ministry of Health-recognized working plastic art therapists—
graduated and working as art therapists for at least three years.
- (3) Three of Israel's most senior art therapy programme directors—to get a picture of
the regulatory and theoretical development of the profession in Israel since its
beginnings here.
- (4) Lastly, I use vignettes as examples from my own dynamic-mode teaching career at
Bet Berl as illustrative material.

I set out on this research not to display or confirm my own perceptions on dynamic experiential artwork-based teaching but to see how my colleagues worked and what they thought they were trying to achieve. I decided I needed a wide range of practical and specific examples of their work in order to get answers to my questions and understand when and how this teaching mode was deployed. Examples from practice are recognised tools in psychotherapy and it is accepted practice to employ them to investigate a particular view or theory. Every lecture or therapist I interviewed spontaneously cited examples (Flybjerg, 2006), from their career to illustrate points they were trying to make in the interview.

During my analysis of these interview data there came moments of insight which reminded me of lessons and courses I had taught over the years. These insights suddenly opened my eyes to why I had put so much effort into arranging a learning space, why I had taken certain decisions during the flow of a lesson, why I had made a particular intervention or proposed a particular art material. I thought that if I could make use of these practice examples to corroborate my conclusions from the interview data it could only enrich the hermeneutic data analysis process I had undertaken.

Throughout my lecturing career I had kept journals to document my thoughts, processes and teaching methods on my courses. (See Appendix XII: Photocopy of a Journal Page). The journals record lesson-planning, how I organised myself for each lesson and the practical preparations made. And at the conclusion of each lesson I wrote down what, technically, had happened, my thoughts and associations and feelings as to the student group and the individual students in it, any occurrences that had made me alter the lesson-plan and what the students had said about the lesson content.

As Cohen, Manion and Morrison (2007, p.102) point out it is necessary to ensure that the sample represents the broad features of the population with the minimum number of cases. In other words I needed a sample small enough for one researcher to cope with but large enough to fairly represent the four groups of 'knowledge-holders' and provide the required data. Table 4.1 (p. 131) sets out this study's interviewees in detail.

4.2 THE DATA GATHERING PROCESS

Table 4.2: Stages of the data collection process

Stage	Aim, Explanation	Method (Action)
1. Chief Scientist, Israel Ministry of Education, authorizes the research	In order to conduct research in an Israeli institution, the proposal must be approved by the Israel Ministry of Education	The research proposal, methodology and intended research population are sent to the Chief Scientist.
2. Recruit participants	To recruit participants from the field of art therapy	Call for interested persons in Art Therapists Association newsletter published
3. Design pilot study	(a) Shorten the in-depth interview by having the interviewees fill out open-ended questionnaire prior to the interview	Send questionnaire to one interviewee
	(b) Select an optimal site to conduct interviews	Set up an interview site with the interviewee
4. Carry out pilot study (May, 2010)	Meet with interviewees to carry out interview and evaluate the two data-gathering tools (questionnaire + interview)	(a) Questionnaire completed jointly (b) In-depth interviews (one Interviewee)
5. Analyse pilot study data and draw conclusions	To identify shortcomings of the pilot interview guide and prepare an optimal final version	Examine the interviewees' responses to data-gathering tools; degree of involvement; duration of meeting
6. Informed consent	(a) Draw up interviewing timetable	
	(b) Inform participants of study aims and request consent to participate	Telephone each person who expressed interest in being interviewed (32 calls)
	(c) Set up time and place for each interview	
7. Carry out in-depth interviews (July, 2010- July, 2011)	Engage with each participant to stimulate maximal self-exposure of feelings, thoughts, and experiences	Conduct round one of in-depth interviews: July-Sep. 2010 (15 interviews)
		Conduct round two in-depth interviews. Nov. 2010- July 2011 (11 interviews)
8. Interview senior programme directors (July 2010- Feb. 2011) (Hazut interviewed Sep, 2012)	Construct a complete picture of the development of the art therapy profession and its training institutions in Israel	Structured and open-ended interviews (3)

Table 4.2 sets out all the stages of the data-gathering scheme. Now each stage will be explained in detail.

4.2.1 STAGE 1: Chief Scientist, Israel Ministry of Education, Authorizes the Research

The research had to observe the research procedures laid down by Sussex University, UK, the degree-awarding institution, and since the research was to be carried out in Israel the Israeli authorities had also to give their permission. I discussed the matter with a representative of the Office of the Chief Scientist of the Israel Ministry of Education, Prof. Roni Amitay, as a result of which it was agreed that the study would meet the five following conditions (See Appendix I):

- (a) Interviewee recruitment to be divided into two stages—first, a general profession-wide call for interested participants, and after that, if necessary, invitations to specific individuals.
- (b) Under the rules then obtaining for research studies involving multiple academic institutions, I was not allowed to interview directors and lecturers from the institution, Bet Berl, at which I was working at the time of the research.
- (c) With respect to interviewing former students who had completed their studies and were now working in the profession, no restrictions were imposed as they had already received their degree.
- (d) Since I was not interviewing therapists about their clients the Privileged Professional Information Act was held not to apply and so I could interview any therapist without further authorization.
- (e) I was asked to obtain from the individuals concerned a second explicit consent to publish examples of practice involving those specific individuals.

The requirement not to interview lecturer colleagues from my own employing institution (Bet Berl), led to a change in interviewee recruitment policy. To that point I had planned to interview a small number of lecturers and former students. But from then on I decided to make the sample representative of every university and college teaching art therapy at Master's level or equivalent, and which was accredited by Israel's Council for Higher Education, and to interview at least two lecturers employed by each institution and two working therapists who had trained at each institution.

4.2.2 STAGE 2: Participant Recruitment

The first phase of recruitment, as per the agreement with the Chief Scientist's Office, was the insertion of a notice in the Israel Association of Art Therapists quarterly newsletter (See Appendix II & Appendix VIII (a)) in order to give all my professional colleagues, lecturers and art therapists, the chance to respond before approaching them myself—this to avoid the possibility of lecturers and therapists consenting to take part only in order to avoid the unpleasantness of refusing me. The response to the 'Call for Participants' was encouraging. Lecturers and therapists telephoned and e-mailed me from all parts of the country and all art therapy training programmes.

The first lecturer to call me I arranged to interview as a pilot study (May, 2010).

Later callers I arranged to interview in the following months, July-September, 2010, while to others I said I would come back to them during the second round of interviewing (November, 2010-July, 2011).

Lecturers were recruited for interview in three ways—

1. By newsletter announcement;
2. By contacting me to ask to be interviewed after talking to friends of theirs I had already interviewed;
3. By contacting me to ask to be interviewed without knowledge of the interview content.

Of course, I was interested in those who taught courses, of which dynamic 'sharing and processing' artwork-based workshops were an integral component, and who also taught in other modes, such as the 'frontal pedagogic'. My assumption was that the very fact that they had chosen to design and teach in dynamic experiential artwork-based teaching mode indicated that dynamic art experience was for them not only an interesting lecturing tool but a key element of their work. I calculated that lecturers who knew different teaching modes would know how to distinguish clearly between the different types of courses and be able to explain why and when they selected which mode.

Working art therapists were recruited for interview in two ways:

(a) By newsletter announcement (See Appendix II) and **(b)** by my asking colleagues to ask recent graduates, currently under their supervision, if they were interested in taking part in the study.

My goal at first was to interview at least ten working art therapists. Working art therapists would probably have a useful perspective when reflecting on all they went through during their training under different lecturers and their different teaching styles. They would perhaps be able to say something about any transformation they had undergone or were still undergoing on their journey to making themselves art

therapists. I use the phrase “making themselves art therapists” advisedly because it reflects what the research is all about—the gradual development of a therapeutic self over the course of a programme of studies.

The working art therapists who consented to take part in the research were asked to bring with them meaningful artworks they had created during their studies, if they still had any and were willing to share them with me in the context of this research. Some did so but others preferred only to talk about this earlier artwork of theirs.

Programme directors: In the absence of any written history of the development of the profession in Israel, I approached two senior programme directors (one approached me) and asked to interview them. Later (Sep. 2012), for the revision of the thesis, I re-interviewed one of them on the same topic, with the express request that this interview be authorized for publication in full in the thesis (See Appendix VII (B: Tamar Hazut interview)).

Art Therapists not interviewed for this study who held important information: The present thesis makes use of detailed examples from practice provided, in response to a personal request from me, by art therapists not included in the interviewee sample. The individuals thus approached were two former students (current therapists) of lecturers interviewed for the study whose training experiences these lecturers had cited in their interview.

At the data analysis stage of the present study, I asked them for a full case description of their experience in their own words which I could adduce as a practice example, and of course for permission to publish the material.

At the time of recruitment I was well aware of Bryman's criticism (1988a) of qualitative researchers who, expert in their own field, are apprehensive of abandoning a comfortable power-ratio, and so prefer to investigate and interview weaker population groups. This persuaded me to take the resolve to interview, as far as possible, the most senior and experienced members of my profession in Israel and I think that the data set out above make it evident that the interviewees represent the authentic "elite" (Hertz & Imber, 1955) of Israeli art therapy.

Of the 29 interviewees:

- **11** contacted me in response to the newsletter announcement;
- **6** called me and asked to be interviewed after talking with lecturers I had already interviewed;
- **3** working art therapists heard about the research from their supervisor and asked to be interviewed;
- **6** were approached through contacts. Three of them were lecturers I had heard about and who sounded as though they had a valuable contribution to make to the data, and the other three were current working art therapists whose former lecturer told me had risen to an impressive standard of work.
- Of the **3** programme directors (two former and one current): one approached me, the other two were approached by me.

4.2.3 STAGE 3: Design Pilot Study

Interview location

In this section I set out the physical-social-cultural setting for art therapy in Israel in order to provide a frame for the choices of interviewing sites made by the Interviewees in the present study.

Today, forty years after the profession of art therapy first reached Israel and twenty-five years after Israel's first post-graduate training programme was established, Israeli art therapists are working in a range of settings, both public and private. With respect to their physical conditions of work—size of room, furnishings, the supply of art materials, access to running water, and so on—the conditions for private work are excellent, but in state or public-funded settings are more basic, especially in psychiatric hospitals and in schools for special-needs children. Now that the legislative basis of the profession is undergoing revision, therapists hope that their conditions of work will find a place in the legislation (Director-General's Circular, The State of the Legislation, December, 2012).

The awareness of art therapy among members of the range of therapeutic professions (dynamic, psychiatric and behavioral) is strong, as it is among special-education officials and psychiatric hospital staff. Gradually the public too is becoming more aware of its virtues. More and more clients are seeking it and the major health management organizations are now willing to reimburse outlays on Ministry of Health-recognized art therapists. Some 2,000 art therapists are currently recognised by the Ministry of Health (Israel Ministry of Health), of whom "1,800 are members of the professional association and as of September, 2012, some 60% of them work in private practice" (Israel Art therapy Association, I.C.E.T., website).

The following work settings are currently available to Israeli art therapists:

- Under the auspices of the Ministry of Health (as art therapists or supervisors of art therapists);
- In the education system (as art therapists with groups of special-education pupils, and supervisors);

- Private work (individual private clinics, private treatment centres for group or individual care, such as Trauma Victims centres or Sexual Assault Victims centres, etc.)
- For those therapists who have completed the full Art Therapy Association training there is the option of college or university lecturing (at present five programmes have been accredited but new ones have opened in response to the legislative changes and will be seek interviewing accreditation once the legislation is passed (Israel Art Therapy Association, April, 2013).

It is important to note that while most—not all—public places of work provide good working conditions for art therapists, they do not provide for the Art Therapist a regular office for back-up duties, such as report writing, interviewing, working meetings and so on, all of which have to be done in the art therapy room if vacant.

As for the academic scene, all universities and colleges training art therapists are equipped with special rooms for experiential courses, some even on occasion with chairs and tables in them. They are suitable for unrestricted work with all sorts of materials. Every lecturer has their own cupboard of art materials and in the David Yellin and Seminar Hakibbutzim colleges there is also an open cupboard full of all the materials and equipment needed for creative artwork, and which is open to students even outside regular study hours for 'open workshop' Work.

In contrast to the good physical facilities provided, until the new legislation is finally passed all lecturer posts are part-time. Only programme directors have a full-time post and an office of their own. So lecturers have no room or office where they can meet with students or do their ongoing 'backroom' work, such as checking student assignments or lesson preparation (See Appendix VII (b)).

The foregoing background information plus Kvale's observation (1996, p. 42) that each interview is "a construction site of knowledge" plus Fontana & Frey (2005) declared opinion that:

the interview is a negotiated text, a site where power, gender, race, and class intersect (Fontana & Frey 2005, p. 69).

—together explain why I had to look for the most enabling and peaceful site for my in-depth interviews. As a part-time employee of Bet Berl College I have no office or room of my own and any improvised arrangement such as using someone else's office would have involved considerable complexities. So, looking for a location comfortable for both interviewer and interviewee and which did not place me in a position of even implicit superiority, I reviewed the following possibilities:

- My private consulting room would put me as it were in the role of therapist/instructor and 'queen of the castle', which I did not want to impose on any interviewee;
- As I was not interviewing the therapists about their therapeutic work or their working duties and since they had no office of their own, it was not ethical to interview them during their working hours;
- None of the lecturers had an office of their own at their academic workplace.
- Finally there was the elements of distance (Who was to travel to whom? and time-the meeting might last several hours.)

So the strategic decision was arrived at of letting each interviewee say where they preferred to be interviewed. I also prepared a place in my own workroom at home (not where I receive my patients, but where I study and prepare lessons) for those who might prefer to come to me. No one plumped for this option, primarily for reasons of distance. Israel may narrow but the interviewees were scattered across a length of 500

km. So I put myself at the interviewees' convenience, both of time and place. The only conditions I imposed were that the site be quiet and allow a long and intimate dialogue.

Retrospectively, I can sum up by saying that all the lecturers chose to be interviewed in their private consulting room and I had the impression that this gave them considerable pride (everyone gave me a 'conducted tour' pointing out the potentialities for the creative use of art materials). The programme directors too preferred their consulting room to their university or college office. The working therapists, both the senior and the relative newcomers, chose a familiar place close to their home or consulting room, usually a small and modest café.

Construct open-ended questionnaire

My intended data-gathering format was to send out an open-ended questionnaire (see Appendices 5-6) for the interviewee to fill out and send back. This preliminary self-administered questionnaire I thought would shorten the subsequent in-depth interview, in which I aimed to delve deeper into the issues the study wanted to explore and stimulate my interviewees to voice their thoughts, opinions and feelings more fully (Cohen et al., 2007). Thus, my intention was to mail out the preliminary questionnaire and review the completed one before setting out for the in-depth interview, in order to arrive prepared:

Open-ended questionnaires—even if the interviewee sample is relatively large—require each interviewee to answer the questions in her/his own words and express her/his own feelings in response to the question (Shkedi, 2003).

In this case the objective of the questionnaire was to create the basis for a subsequent in-depth interview. The two interviewee groups—the lecturers who were to be asked about how they planned and conducted experiential courses and the working therapists, who were to be asked about their experiences of such courses as students, were each to get their own questionnaire, which would also include a section asking for data on their training and employment. It was important to me that the questions reflected my phenomenological epistemology of trying to bring out each respondent's individual story.

The in-depth interview

We live in an interview society, in a society whose members seem to believe that interviews generate useful information about lived experience and its meaning (Denzin & Lincoln, 2003, p.47).

According to Denzin and Lincoln the questionnaire in our society is a very acceptable data-gathering tool which arouses no suspicion. But they remind us that:

The interview has become a taken-for-granted feature of our mediated mass culture. But the interview is a negotiated text, a site where power, gender, race, and class intersect (Denzin & Lincoln, 2003, p.48).

I accept this entirely and have already discussed power and gender issues above (Sections 3.7.2, 3.7.3 and 3.8.4). Any potential interviewer must first acquire a wide range of skills. Most subjects do not come to interview with all their views and thoughts arranged in orderly fashion and a well-thought-out appreciation of how they operate in the world. It is an art to not influence/bias the content of the information

received, to not let the interview slide into conversation before you have allowed the interviewee the room to set out their thinking. In the final analysis the interview is a means to help the interviewee settle his mind on the interview topic. Sometimes the interviewee's answers will in fact refer to questions the interviewer had not posed directly but which had formed a component of the interviewee's experience and thinking with regard to the ostensible topic.

I believe that my career had indeed taught me the necessary interviewing skills. As an art therapist I interviewed patients and patients parents, school teachers and heads, while as a lecturer I had to conduct student admission interviews. I was therefore well able to exploit the interview tool in an informed manner and a variety of ways. I know how important it is to look at the person talking to you and not merely listen to their words. As Kvale (2010) repeats over and over, an interview is a live face-to-face social interaction in which the pace of the interview's development over time, tone of voice, and body language are all immediately accessible to both participants.

When I was at the start of thinking about the interviewing process I was intrigued by the title logo Kvale had chosen for his book, *InterViews*. The Hebrew word for 'interview' derives from the root 'to see' to but Kvale chooses to interpret the word more philosophically: 'Inter-Views' he reads as: "a cooperative and interactive joint contemplation" (Kvale, 1996, p. 2). This precisely matched my objectives as I was convinced that all my interviewees held strong opinions and convictions regarding the research topic. All were art therapists, all had taken university courses of various types during their training and the lecturers among them had also taught the profession to students. It seemed more right therefore that the interview should take the form of

two-way discussion rather than me interrogating them, It was my belief that what my interviewees needed from me was the opportunity and stimulus to think aloud about the topic. As Kvale himself puts it in his introduction:

An interview is literally an *Inter View*, an inter-change of views between two persons conversing about a theme of mutual interest (Kvale, 1996, p. 2, italics original).

Accordingly, part of my in-depth interviews were not structured as questions prepared by the researcher to be answered by respondents, but rather as a dialogue that provided respondents with an opportunity to verbalise their conception of their life world, their narrative of the world they had experienced. As such, the qualitative research interview became "a construction site of knowledge" (Kvale, 1996, p. 42).

It was the interviewer's job to keep the interview climate open and non-judgmental, enabling and non-tendentious, to give the interviewee all the space they needed to open their hearts.

Another planned element of the in-depth interviews was to bring out the interviewees' personal narratives. The collective stories of the participants contribute to embedding their information in the texture of their local reality, through the medium of the language they use to construct their reality (Kvale, 1996).

It was also critically important that the participant find the interview interesting so that it might evoke as many associations as possible with as many components and aspects as possible of the design and content of their experiential courses.

Ontological, educative and tactical authenticity

It transpired that my interviewees found the interview process more than interesting. Many of them found it personally enriching and expanding, as I found out when their friends began applying to me to be interviewed in consequence of what interviewees had told them (see Section 3.3, Trustworthiness, p.100). I add some further positive arguments here.

With respect to the possibility that all or some interviewees feared to give full vent to their real thinking, whether because of the local culture, their employer's retaliation or the interviewer's expectations, I can definitely say that Israeli culture encourages straight, not to say downright offensive, talking, whether expressive of positive or negative views. Further, all the interviewees in the present study are colleagues in a profession which teaches us to search deep within ourselves and not to be afraid of transference responses, to work with resistance, criticism, support and rejection. For this reason, as I expected, the vast majority of interviewees provided a seemingly truthful account of their personal stories and voiced their thoughts and opinions without restraint, offering both praise and criticism, and sharing painful incidents.

Sending out the preparatory questionnaire

I decided to make the first interview a pilot study to the main research effort. To my pleasant surprise the first person to telephone in response to the newsletter appeal was a very well-known and experienced art therapist and one of her college's most senior lecturers, known both for her extensive knowledge of the field and for numerous interesting articles she had published on both therapy and supervision. The content of her call was very encouraging and I asked her permission to send her a self-

administered open-ended questionnaire to be filled out before we met for interview and then fixed a date for that interview. She chose to be interviewed in her private consulting room, an hour's journey away for me.

4.2.4 STAGE 4: Carry Out the Pilot Study (May, 2010)

The first interviewee did not send me back the completed questionnaire but despite that I decided to proceed with the interview in order to (a) not make delays and difficulties at the very start and (b) to explore what might be the best way of conducting this phase of the research study.

Arriving for the interview I found that not only had the interviewee not sent me the questionnaire she had not even filled it out. She told me this at once, even before I had the chance to ask, explaining that she preferred that we complete it together. She agreed to the interview being recorded in addition to my taking written notes.

The pilot meeting fell into four segments:

- (a) Filling out the questionnaire, so that the first section of the meeting turned into a semi-structured interview based on the questions in the open-ended questionnaire;
- (b) A discussion in response to these questions and my invitation to the interviewee to respond to, question and comment on the choice of research topic;
- (c) The in-depth interview;
- (d) A discussion of issues that had come up in the course of the in-depth interview but which had not been adequately explored or which the interviewee and I felt it would be profitable to explore further.

Concluding the meeting:

The whole meeting was fascinating and enriching. It was also lengthy and I struggled to find the middle-way between bringing it to an end so as not to make it too burdensome and cutting it off before it had reached a natural conclusion. My overall feeling was that, for all the profundity and range of the issues that came up and the intensity of the conversation we fell into at the end of the interview, we were both enjoying ourselves so much that we did not want to stop. In fact, the in-depth interview, provoked such an interesting discussion and broached so many issues not touched on by my questionnaire that I asked permission to quote from it.

4.2.5 STAGE 5: Analyse Pilot Study Data and Draw Conclusions

From written open-ended questionnaire to semi-structured interview:

Realising that my interviewees would prefer to talk about their responses to the questionnaire rather than write them down, I concluded that I had to deploy the preliminary questionnaire not as intended but as the framework for and introduction to an 'on-the-spot' a semi-structured interview.

Thus, the meeting began with the open questions of this introductory interview and then flowed smoothly into the in-depth interview, the overall purpose of which was to let the interviewees to go wherever their thoughts and associations took them—but with the framework questions held in the back of my mind. My strategy was never to interrupt the flow of the dialogue but only to check with myself every now and again that I had covered all key points.

This approach proved extremely fruitful in that it allowed the in-depth interview and the discussion after it to move onto a more open, permissive and interesting level. It was not until the study's data analysis stage that I fully appreciated how this approach to data gathering allowed conversation to spring up around ideas and topics which I wanted to examine together with the interviewees and get their views on. As I had hoped, topics and issues were raised that I had not anticipated and the extended format also provided a place where we could discuss issues that had arisen in previous interviews and whose implications were not yet clear in my mind.

Bryman (2004) warns against the danger of letting the interviewee "ramble" and stray away from the designated research topic (p. 46). I would rather say that there is advantage to such '*ramblings*'. The ramblings may throw up elements the researcher had no idea of or whose importance they had underestimated. Although there is a real danger that in following the ramblings one will lose necessary information, the solution is for interviewers to note in their mind, or in some other way, questions and issues that have been missed and find a way to return to them later in the interview, and this is what I did.

Clearing up interview data:

The contradictory nature of the information that emerges in interviews is inevitable (Flybjerg, 2006)

Whereas earlier methodological thinking held that interview data had to be purified of 'chaff' and 'interference', the current view is that the data have to be represented more realistically, together with the wanderings and contradictions for all to see and ponder. This obliges interviewees to be more strict with themselves during the actual

interview and to constantly check that they have correctly understood/interpreted each response, and especially so when one takes into account the effect of the interviewer on the data during its transcription (Fontana & Frey, 2005). Another source of bias in the present study was the translation of the interview data from Hebrew to English, which made it all the more necessary to check one's understanding of the interviewee's intentions and associations. At first I was nervous about interrupting the interviewee's flow but gradually found the right balance between maintaining the flow and maintaining a correct understanding of what she meant to say.

Recording and transcribing the interviewee's replies:

"With the interviewee's consent the interviewer writes down and/or tape-records the responses" (Tzabar-Ben Yehoshua, 1990, pp. 49-62). I did both. Now that that the meeting as a whole had fallen into four parts and become rather lengthy I decided to both record it and take written notes. These notes mainly registered the background to the words spoken—insights, feelings, physical reactions of the interviewee and myself, information that no recording or transcription retained (see the Kvale quote below) but which is so useful at the data analysis phase. For instance, the excitement of one interviewee when she realised that every lecturer colleague prepared the classroom over half an hour before the lesson, just as she did.

The transcriber of every interview was myself and I did it immediately so as to lose as little as possible. I made the transcription with great very care, combining the interviewee's words with my written notes made during the interview. By the end of the day the interview was in written form, together with my impressions of aspects of mine and the interviewee's behavior and feelings during it.

Each interviewee quoted by me in the thesis was sent the relevant transcribed sections, so that they could confirm or dispute my understanding of our interview (Lincoln & Guba, 1986) and we could settle between us the text to be published.

Drawing conclusions from the pilot study:

The experience of the pilot study and all the new decisions made in light of it proved extremely fruitful. In retrospect, the revised approach to the interviewing allowed a huge amount of unlooked-for points to be made and knowledge volunteered by my interviewees, which in their turn became topics for discussion in later interviews with other interviewees. The whole interviewing process proved to be effective and fruitful on several counts. First, the data were rich enough to allow me to dare to ground in them some new ideas and viewpoints on the dynamic experiential artwork-based teaching mode. Second, it emphasized the need in this particular study for an inductive epistemology. I found the answer in Spradley's hermeneutical 'circular continuity' (1980). This strategy allowed me to ask each interviewee for her opinion on the data gathered to that point and on my interpretation of it and in this way my interviewees could become my partners in the conceptualization of how topic-led dynamic experiential artwork-based courses worked.

4.2.6 STAGE 6: Informed Consent

On my first telephone contact with every interviewee I gave them a brief explanation of the research goals, my policy of data confidentiality and anonymity, and listed the data gathering tools. When we actually met I repeated all this and asked for

their informed consent to take part in the research. They signed a form to this effect and in return received from me a written guarantee that the ethical criteria I had set out would be respected. At the close of every interview meeting I asked them if there was anything said during it that they preferred was not published. I asked for special permission to use and publish an artwork one interviewee had made and given me together with an explanation of its making. It was made clear to interviewees that at any point in time they could withdraw information they had given me (Thomas, 2009) or refuse publication of it. As noted above, all citations from every interviewee were sent to them for confirmation. There was not a single interviewee who refused to take part in the research and no citation from them was ever refused publication permission.

4.2.7 STAGE 7: Carry out In-Depth Interviews

The second interview took place in July, 2010, and the remainder in the months August-December, 2010. February to July, 2011, saw further interviews after my preliminary analysis of the first round of data collection had been endorsed by my advisors in Sussex.

Saturation point arrived when I could see that the interview responses were repeating themselves and no new insights were forthcoming. At this point I decided to call a halt to the interviews (Mason, 2010) even though many people had expressed an interest in being interviewed and it was a shame to disappoint them. On the other hand, I had interviewed lecturers and working therapists from all the major accredited

programmes and a range of schools of thought was represented. I was confident that I had both a broad and interesting picture of how dynamic experiential courses came into being and worked their magic and a strong grounding for the conceptualizations that were taking shape.

4.2.8 STAGE 8: Interview Senior Programme Directors

As noted earlier, in order to get the historical background to the current state of the art therapy profession in Israel, and in the absence of any adequate written sources, I resorted to interviewing Israel's most senior art therapy programme directors. Two I approached myself while the third took the initiative to approach me.

For the revision of the thesis's first draft, realising that more detailed background material was needed, I asked Ms. Tamar Hazut, to submit her full-interview as an Appendix (See Appendix VII (A+B)), selecting her in particular as in 2008 she had been appointed to the Knesset Higher Education Committee and was taking an active role in the legislative process intended to regulate the future shape of the profession in Israel. Ms. Hazut is also famous in Israel for having an archival knowledge of the development of the profession in Israel.

4.3 DATA COLLECTION

In qualitative research the chief research instrument is the researcher themselves. Qualitative research is full of unmediated contact and interaction between researcher and researched. Having made the choice to let each interviewee decide the interview site, I had to learn how to come into an unfamiliar place and give the interviewee the

necessary feeling of comfort and security so that the dialogue would flow freely. In the case of the lecturers who hosted me in their consulting room I arrived exactly on time. In the case of the working art therapists who, it transpired, preferred a café or other public place for interview, I arrived before time in order to find the quietest and safest spot in which to hold a long conversation.

4.3.1 Interviewing Working Art Therapists and Interviewing Lecturers

My interviewing approach to working art therapists was at the outset different to my approach to the lecturers (see Appendices 5 and 6). I thought of the therapists as former students who had only just graduated and anticipated that the interview would generate considerable emotional stress. But the reality exploded this notion entirely. Firstly, as Table 4.1 shows, they had already been practising their profession for from three to twenty years. And with each interview I was more and more impressed how they had continued to learn and develop their professionalism. Some were already supervisors and I found them overjoyed to take part in a study so close to their hearts. So that with the working therapists too, in the end all the interviews fell into the four-part pattern set by the pilot interview with a lecturer.

At a suitable juncture during the interview I asked the interviewee to talk about the artwork they had brought with them (if any) and tried to clarify its meaning for them. I also asked permission to photograph the artwork for scanning into the thesis data.

My interviewing skill grew from interview to interview and, as noted, I profited from the 'circular continuity' data-gathering approach (Spradley, 1980) which allowed me to ask each interviewee for her opinion on the data gathered to that point from other

interviewees and on my interpretation of it, and so involve them even more deeply in the research process. The later stages of the interviewing phase were so engaging fascinating and instructive that I was reluctant for it to come to an end.

4.3.2 The Course of the Interview

In the present study, the in-depth interviewing fell into the following pattern: after questions 1-8 (on the interviewee's training, places of work, experience with dynamic experiential artwork-based courses) had set out the basis for the interview there came questions 9-14 (what dynamic experiential artwork-based courses can do and the skills needed for planning and conducting them (See Appendices V, VI), which set out the contours of the in-depth interview. These questions which were not necessarily posed in a constant order, some of them ended up not being asked at all, began the process of 'mining for data' but without knowing what might be dug up. It was these questions which carried interviewer and interviewee into the third phase, the in-depth interview. I proceeded with this phase as a conversation on issues that had arisen during the course of the earlier phases. I was very happy to at any moment 'wander off the subject' and follow the interviewee's associations and I found to my satisfaction that this induced them to share significant memories from their studies. The last stage of every meeting was a conversation about any issue the interviewee wanted to raise or any comment they wanted to make. Occasionally we found ourselves examining the

ore we had mined: was it plain rock or did it contain precious stones or something else altogether unexpected?

4.3.3 Gathering Stories:

A number of practice examples were furnished by therapists not interviewed for the present study. The examples were first mentioned to me by the therapists' lecturers during the course of the lecturer's interview and during the data analysis, deciding that the example deserved to be cited in the thesis report, I called the lecturers concerned and asked them (as the Consent Form they had signed required. See Appendix III) to check with their former student whether they were prepared to write up their own account of the incident for publication. After the lecturer had done so I was permitted to contact the former student myself. It was important to me to talk with them at first-hand because I wanted to confirm their willingness to have their experience published in their own words in the thesis.

These individual incidents are presented as practice examples or 'case narratives' (Flybjerg, 2006):

...When writing up a case, I demur from the role of omniscient narrator and summarizer. Instead, I tell the story in its diversity, allowing the story to unfold from the many-sided, complex, and sometimes conflicting stories that the actors in the case have told me (p.238).

4.3.4 The Interviewees' Response to Being Interviewed

From the outset, I set a time limit for the interviews, understanding from the literature that they should be planned to last not longer than two hours. As it turned out, apart from one lecturer who had allotted exactly one hour for the interview but compensated by talking very fast, so important was it to her to get in all that she wanted to say (too fast for me to write down her answers; I relied on the recording), all the other interviews lasted from two to four hours, as determined by the interviewee's willingness to talk. In every interview I took care to remain attentive and alert to the interviewee's state—which was no difficulty at all since, without exception, every interview was fascinating and enjoyable as well as intellectually challenging. And in all the open conversations after the in-depth interview I took care to ask permission to quote from what was said during them.

The cooperativeness, the candour and the warmth which flowed towards me from the interviewees in this study I had not anticipated, nor the readiness and desire of the lecturers to share even their own unique 'tricks of the trade' and the willingness of the working art therapists to share intimate items of their professional and personal development. This journey of discovery enfolded me in much warmth and emotion and in the great satisfaction of getting to know so many different sorts of lecturer and art therapist. All this together gives me considerable confidence that the research and its findings are trustworthy and relevant to the profession.

Further evidence of the power of an inductive epistemology and the authenticity of the interview data came when many of the lecturer-interviewees told me that their dialogue with me had given them insights and hypotheses as to how they structured

the lessons in their dynamic experiential courses. To their surprise, now was the first time they felt they had not been working purely intuitively. They were excited to discover that their course planning and conduct had so much in common with what other Israeli lecturers working in the dynamic experiential mode were doing. And although it is generally not customary to quote data from interviews at this stage I think that the following quote from Anna confirms that I estimated rightly:

Anna (lecturer): at the conclusion of our interview: *"You've surprised me with the possibilities you confronted me with. It's astonishing how little we talk about how we teach this dynamic, complex, interesting and important profession. Sometimes I have the urge to ask students how they are taught on other courses...."*

From the first, the interviewees felt that taking part had been of benefit to them, had contributed to their growth as lecturers, so much so that they recommended their lecturer colleagues to offer themselves for interview.

4.4 SUMMARY

This chapter has outlined the study's rigorous data gathering process. Each stage in the process has been described in detail. The reasoning for each method employed at each stage has been discussed and the course and character of the interviewing phase fully described. Concerns, including ethical issues, regarding the methods used have also been raised and addressed.

PART TWO:
CLOSE READING: LOOKING AT THE DATA

Chapters 3 and 4 have set out the procedures and tools designed and deployed to investigate the research phenomenon together with the interviewees. Together with these lecturers and former students insights, concepts and terms emerged or were constructed, which clarified the planning and conduct of topic-led dynamic experiential artwork-based courses developed for training Israeli art therapy students .

The overall approach to the analysis of the interview data was the Socratic method (Kvale, 2009; Colley, 2010) which holds that analysis is open to the insider researcher working together with his/her interviewees, provided that all are deeply versed in the theory of the field. The data analysis is also rooted in concepts and perceptions drawn from psychology, as set out in the Literature Review, Section 2.3. This approach provided a strong framework for understanding and conceptualizing the ideas and choices the lecturers deployed in planning, designing and conducting their topic-led dynamic experiential courses, and for understanding and conceptualizing the processes which take place within these courses.

Within this overall approach the specific data analysis procedure employed was that of open inductive coding. The first phase of this procedure is to annotate the interview transcripts so as to indicate categories (main themes) and subcategories (subthemes) (Dey, 1993). Some of these themes were categories in the open questionnaire used to guide the early stages of the in-depth interview (for instance, how each lecturer deployed the dynamic experiential teaching mode, the effects of this teaching mode on the students involved, how the classroom had to be prepared, etc.). Other themes emerged unexpectedly from the interview data (for instance, the incubation period in

course planning, potential space, the parallels between the dynamic experiential teaching mode and the principles of transformative teaching, etc.).

Another input into the data analysis was the practice examples the interviewees provided (some of which, written in their own words, are scattered throughout Part Two of this report as 'boxed vignettes') which I use to illustrate some of the categories, concepts and perceptions developed from the data analysis.

A final input into the data analysis was— as insider-researcher—my own lecturing experience, which the Socratic data analysis method permits. I chose as a practice example a course I had taught and which I believed could elaborate and illuminate some of the claims and arguments made in this thesis. I would argue that using practice examples to illustrate arguments made in this thesis and interrogating my own experience as a lecturer through the eyes of my interview findings are excellent ways of depicting and highlighting the processes those findings refer to.

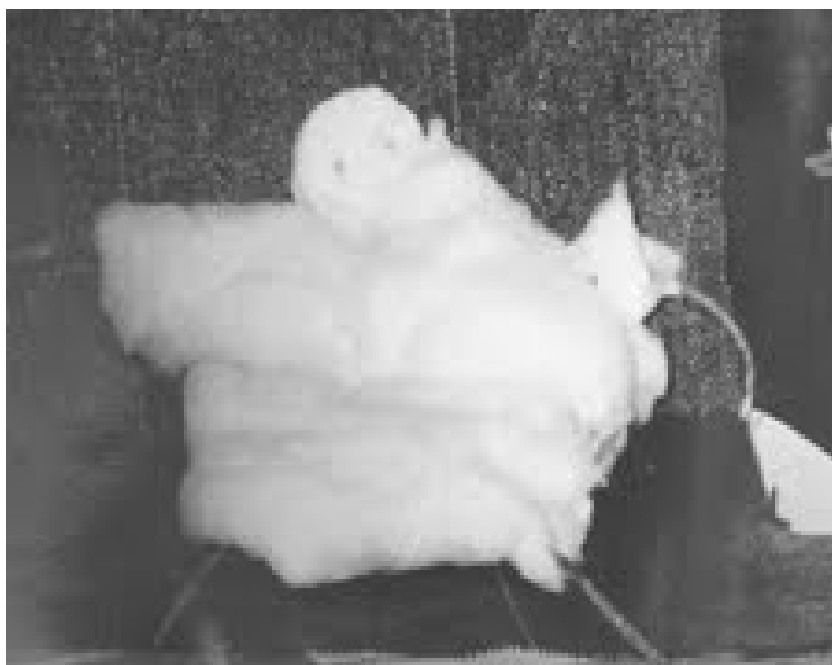
Chapter 5 starts with how lecturers and former students perceived the effect of dynamic experiential artwork-based courses on the students' self. The focus then moves on to how lecturers plan and prepare for the dynamic experiential artwork-based teaching mode. Chapter 6 sets out what lecturers regard as the essential components of the conduct of a lesson/course and how a lesson's dynamic process connects to the segment of theory and professional knowledge which is the topic of that particular lesson/ course. Chapter 7 sets out how lecturers manage and manoeuvre these components over the duration of a course, that is, how the course and its component lessons are conducted as a pentagonal learning space. The aim in the presentation of the data analysis and findings in Chapters 5, 6 and 7 is to show how

those courses were designed and conducted so as to make them transformative for students.

CHAPTER 5: PLANNING AND PREPARING A TOPIC-LED TRANSFORMATIVE COURSE TAUGHT IN DYNAMIC ARTWORK-BASED EXPERIENTIAL TEACHING MODE

5.1 PREFACE

In this brief prefatory section I present a series of reminiscent quotes from experienced art therapists interviewees in order to introduce the 'magical' effect of these courses on students.



**Fig. 5.1: Orits` Image:
"Skeleton of rusted wire wound in cotton wool"**

Orit⁷ (working art therapist, trained at Seminar HaKibbutzim College):

"I was first trained (20 years ago) as a clinical psychologist, worked in that profession and underwent serious emotional therapy, which I then thought was top-class. Yet, I felt that the tool I had been given was not powerful enough and so I came to learn art therapy. That was fifteen years ago and I remember to this day the amazing insight I gained from a course titled: 'Parenting' which was dynamically taught — by which I mean it was taught experientially, the participants doing artwork under the lecturer's guidance and supervision. After the artwork came some sort of work on the topic of the lesson but the real work was with us and with the emotional materials that we had brought up.

The course was taught by a relatively new lecturer who was known to favour working with 'ready-mades' (See Appendix X), bits of metal, old toys, wood-chippings, pre-recycling inorganic waste and other non-conventional materials. In one of the lessons some sort of process went on which I can't now reconstruct but at the end of it we were asked to construct the image of a mother-figure from materials which the lecturer had arranged around the room, none of them standard art materials. To this day I have no idea how I arrived at the image I made (see Fig. 5.1), which was so meaningful to me in decoding the feeling of love and rejection I felt for my mother. She was all affected gentleness and the world saw her as kind and overflowing with love (indicated in the image by the cotton wool and sprinkles in the shape of a smile) but towards us children she was violent, intrusive and bullying (the image has a skeleton of rusty iron wire). To this day my hackles rise as I see just how well this image represents her— particularly the naked metal which stands for her hands. I can still hardly bring myself to touch it.

This image I made was somehow pulled out of me and it mirrored unimaginably but with terrifying precision the course of my life.

That process is what convinced me of the power of art therapy but on top of that, the 'magic' present in the atmosphere in that room and in that lesson and throughout the whole course — that has not evaporated from my memory from that day to this, and no moment in my therapeutic practice since then has come close to that moment."

⁷ All names are pseudonyms

Adi (art therapist, trained at Bet Berl college):

*"...And then that **magic**! when the lecturer looks at the person (student) in front of her and the emotional materials she (the student) has brought out through the art experience and simply 'sees' together with her the key thing she has done in the lesson. And that [has happened] without the lecturer having said to her "What does that remind you of?" or "What have you reconstructed?" and other therapeutic clichés (although these sometimes might be appropriate, of course) but by just causing it to happen."*

Yael (art therapist, trained at Seminar Hakibbutzim):

*"Today several years after I finished my studies the courses in which the lecturer used the emotional materials we, the students, had brought up during the lesson, and worked with them, just seem to me like **magic**. For there was no way the lecturer could have prepared for what came out of us."*

Orly (art therapist, trained at Bet Berl College):

*"It was **magical**. It was obvious that something intensely powerful was happening in every session. But it was only as the whole course was being concluded — when the lecturer was returning our work to us and commenting on it— that I realized what had happened to me over the duration of that course."*

Sivan (art therapist, trained at Bet Berl College):

*"We would go up to that classroom which was away from the other classrooms and we would feel that we were entering **another world— magical and fascinating**, entering a parallel universe as it were. And at the end of the session we would sit around on the balcony feeling that we couldn't leave and go back down to 'the normal world' of the rest of the lessons".*

Miya (art therapist, trained at Lesley College):

*"I simply do not know how the lecturers made that **magic**."*

Yona (art therapist, trained at David Yellin College):

*"Believe me, it was **simply astounding** what the lecturers in those experiential artwork sessions did with the emotional materials the students brought to the sessions."*

Sophie (art therapist, trained at Lesley College):

"Today, every time I work with a group I ask myself—How? How did she (the lecturer on a dynamic artwork-based experiential course) do it? But I am starting to be able to relate to a group on multiple levels of psychic and

*emotional depth and breadth and help each one of them grow within **that magic**, even though it is not easy to do and still not clear to us how it got inside us, as students."*

Aviv (art therapist, trained at Haifa University):

"Students on the course before the university made it a Master's degree programme described some of the courses as the experience of a lifetime. It is only a shame that we don't have a single course now that works like that — that works emotionally through artwork and through a process that the lecturer sets in motion."

5.2 INTRODUCTION

The purpose of this section is to represent how students perceive and experience dynamic experiential artwork-based courses.

The interviewees divided art therapy courses into three main categories—they placed supervision courses, the dynamic experiential artwork-based course and the few theoretical courses taught in experiential mode into a single category they entitled 'Experiential Courses':

Dorit, (art therapist, trained at Lesley College):

*"I think one can divide the courses into three main categories — Exclusively theoretical;
Ones that use artwork for illustration;
Experiential courses-Here I would put the supervised practice courses and the courses which make use of artwork materials and during which the students undergo an emotional process, in part worked through in the classroom, this process being linked to elements of theory and dynamic artwork experience. And also into this category I would put the intensive courses which are not exclusively theoretical."*

This view reflects the 'triadic model' which has dominated art therapy and art therapy teaching. The literature shows that this model is the endpoint of a process of development going back to the early 1950s when the profession was in its infancy:

The triadic model of theory, practice and experiential work is usually adhered to in both British and American art therapy education albeit with varying emphases and models (Gilroy, 1992. p.125).

Israel can be added to the USA and the UK in this respect.

The third, somewhat elusive, 'experiential' component of the triadic model is the research topic of the present study. Dynamic artwork-based experiential courses have been a significant constituent of almost every training programme in Israel and around the world. Three elements are common to how they are taught in Israel and elsewhere—experiential art-work, the students' first-hand experience of the dynamic processes generated by their creative artwork, and the student group, in the context of which each individual student undergoes personal growth processes.

As early as 1986 McNiff insisted that one of the first priorities of art therapy training had to be the students' "artistic and personal growth" (McNiff, 1986, p. 119) and numerous studies since then (Rubin, 1986b (U.S.A.); Dudley et al., 2000; Payne, 2002, (U.K.); Kamar, 2001 (Israel)) cite experiential courses as contributing the most to the growth of a student's therapeutic personality and their 'personal development'. 12 of the 15 experienced art therapists interviewed for this research, made the same point, namely, that experiential courses they had taken as student-trainees had contributed the most to the growth of their therapeutic personality. And the long quote from Orit in the Preface above and the quote from Orly which follows here attest that the

interviewees for the present study confirm that they experienced development throughout their study programme:

Orly (art therapist, trained at Bet Berl college):

"All my three years were significant. The process in me started in my first year and is still ongoing. Everything was meaningful for me — a sort of empowerment. I got something from practically every lecturer — law, theory, even from lecturers I didn't much like. But of course there were a few figures who meant much more people I felt empowered by just studying with them."

Every Israeli lecturer who decides to teach in dynamic experiential artwork-based mode does so on their own initiative and responsibility and they do so in order to replicate what they experienced in their own training. They design and plan the courses by themselves and primarily out of the confidence and conviction that that is the way to go. *"That's how everyone works, don't they?"* Mika answered me when I asked why she chose to teach that way. The lecturers are convinced of the power of this teaching mode to make people grow. They also claim that the dynamic experiential artwork-based mode enables their students to absorb the taught material more deeply and intensely than any other teaching mode. On my asking when and for what materials they chose to use this teaching mode, it transpired that these Israeli lecturers had extended the mode's application to an unexpectedly diverse range of theoretical materials and topics.

The following two quotes from Miya and Sivan transmit their sense of the transformative nature of dynamic experiential artwork-based courses:

Miya (art therapist, trained at Lesley College):

"The most significant courses were the ones that combined processes, symbols and emotional experiences while making experiential use of some artistic medium and which, in the course of a session, made reference in one way or another to what was in the air and the atmosphere and to what the students were undergoing during that particular session."

Sivan (art therapist, trained at Bet Berl college):

"What most impacted on me and my professional development were the three elements of these courses I mentioned earlier: (a) their being taught experientially not didactically; (b) that they were emotionally demanding but with a demandingness that went together with emotional insights which marked the start in you of an emotional change, of a capacity to reflect on yourself and the world around you and which prepared you to cope and be sensitive as a professional; and (c) their making use of the group dynamics which emerged during a lesson or course, and of the 'place' which the group and individual students had arrived at."

Yorks and Kasl state that from the moment one introduces experientiality into learning it extends the teaching compass to the 'whole-person' and that makes it transformative. It is impressive that the definitions given by Miya and Sivan above contain the three key ingredients of a transformative course which Yorks and Kasl (2006) identified:

- Creating a learning environment for growth-stimulating expressiveness;
- Giving the conscious access to the unconscious—the transformative quality in the expressive mode of work;
- Relating to the student's 'entire personality', not just to those parts directly involved in learning.

The interviewees in the present study demonstrate that, in addition to the three component elements of dynamic experiential artwork-based courses in Israel listed earlier (art-work based experiential work, first-hand experience of the dynamic processes generated by creative artwork, and the student group), they insert a fourth element and that is theoretical materials associated with the selected lesson/course topic. Israeli lecturers carefully design their dynamic experiential artwork-based courses to teach and imbue a particular topic. It was this four-part combination, every

interviewee in the present study agreed, that made these topic-led courses so transformative for their students. The terms and opinions used by lecturers and former students also conform to the conceptualizations which constitute the theoretical foundation of transformative learning (see Section 2.4.4 of the Literature Review). From this point on, therefore, I feel justified in designating the courses researched in the present study as topic-led transformative courses.

(The syllabus of a typical dynamic experiential artwork-based course—this particular one from the David Yellin college art therapy training programme—is to be found in Appendix XI).

5.3 PLANNING HOW TO MAKE A COURSE DYNAMIC AND TRANSFORMATIVE

How does the lecturer plan and prepare for these combined, topic-led transformative courses? The lecturers say that their planning goes through three stages:

- (a) Engage with the theoretical topic;
- (b) Incubation: consciously and unconsciously meditating how to make the course dynamic and transformative;
- (c) Selecting the art materials and setting up the classroom

I shall now examine what each of these elements means to the lecturers who plan and teach these courses and to the students who take them.

5.3.1 Planning the Theoretical Topic

Gili (lecturer):

"For me [planning and designing an experiential course/lesson] is fun and an intellectual challenge. I read new material pertinent to the course topic. Sometimes it's just seems a chore but once you've got into it you can't believe how you could have seen things differently. The chore turns into something very rewarding..."

The lecturers stressed over and over that to construct a topic-led dynamic experiential course does not mean to abandon a teaching goal, it merely means teaching the given topic by a very particular method. Indeed without the theoretical component they could not get to the depths of cognition they aim for. I asked one lecturer-interviewee to talk specifically about this issue:

Shira (lecturer):

"It is very important to me that people realise that though experiential courses are a thrilling experience they are not 'fun'. I invest huge efforts in planning a course and as much effort in gathering together the latest relevant theoretical materials, which it is then my job to instil by experiential means.

And it is very hard for me to see art therapy training programmes described in an Israeli prospectus as "a thrilling experience". I don't object to the statement itself because it is true, the studies are "a thrilling experience" but I'm afraid that this downplays their essential character and is liable to cause students to seek the thrill as a substitute for cognitive effort and for increasing their store of theoretical knowledge, for the urge to explore the issue and topic in question. I have great admiration for British art therapy theoreticians because the studies they are producing probe deep into the theoretical understanding of the field and have definitely raised the reputation of experiential teaching."

It is clear from Shira's impressively articulate argument and from many other lecturers that the lecturer-designers of dynamic experiential courses claim a critical place for theory at the very heart of these courses. A further key function of the theoretical material is that it is needed in order to hold the line between teaching

and doing therapy (a frontier which Hilpert (1995), McNiff (1997), Bion (2004) and Yalom (2005) all lay much stress on). In effect, theory forms the backbone of a dynamic-mode course and does so as much for the benefit of the lecturer themselves as for the students.

Planning a transformative dynamic artwork-based course, then, starts with its title. The title dictates the theoretical framework and that in turn marks out the path which the lecturers' conduct of the course has to take.

Ronni (lecturer):

"... But because I have to align the theoretical material with practical experience in order to teach it in a way that connects to the students and the profession, that forces me to make an effort to connect myself to the theoretical material in a range of ways and this in turn makes my theoretical grounding both deeper and more accessible."

5.3.2 The Incubation Period

The interview data show that the lecturers spend a long time with the course topic revolving in their head before they find the way to construct the workshop so as to convey the theoretical material they want to convey. It was no less than fascinating to hear the adjectives and images the lecturer-interviewees used to depict what this stage meant for them: terms like 'incubation', 'pregnancy' and 'giving birth' recurred over and over:

Kate (lecturer):

"Nowadays when I plan a course I first of all prepare myself for an incubation period."

Anna (lecturer):

"The planning stage is first and foremost letting ideas roll around in my head, especially thoughts about where the group has got to and what I want to convey to them"

Irit (lecturer):

"Once I have prepared for the theoretical idea I let it stew in my body, heart and mind. Associations from all sorts of fields pop up, some of them vanish back where they came from and others remain to shape my thinking about the choice of materials and planning the experiential element."

Mika (lecturer):

"I live the educating process. I go to see an exhibition which at once turns into a lesson plan! Thinking about a course format brings me vividly alive!!!"

Laila (lecturer):

"The process is hard and a big effort but the final result is a real joy — just like giving birth."

Gili (lecturer):

"You feel just as you do when you're pregnant. My pre-course preparation is on several levels: First of all I prepare — in my mind — what is going to happen, how it's going to happen, who are the students that i am going to meet, etc. and then on the practical level, with all that fixed in my mind, I construct the course: the objectives —what do I want to achieve and what content to get across, what theory do I want to incorporate and how to fuse the theoretical with the experiential. The experiential element is always tightly connected to what I want to teach."

The lecturers also stressed that this incubatory planning phase did not stop with the students entering the classroom. A lot of what occurred on a course germinated in the lecturers after they thought they had finished thinking about its theoretical outline. Moreover, they find stimulating ideas throughout the year, even on days when they are not teaching or planning a course, *"I might read an article or book, even non-academic light reading and the associations it aroused might sow the seed of an idea about the direction a course could take."*

The lecturer-planners' words show that that throughout the planning phase and to the opening moment of every lesson—and after it—the course was alive inside them.

The incubation period a lecturer passes through, brewing up ideas, theory and emotional issues, is essential to the next phase in line, when she/he plans by means of what art materials and what instructions to the students they will give their ideas tangible form.

5.3.3 Choosing Art Materials

"Painting is a way of being"
(Jackson Pollock)

"The goal of art is to find a sort of delicate meeting place
between imagination and knowledge".
(Vladimir Nabokov, *Speak, Memory*, p.167)

"The skill and effectiveness of an art therapist does not only lie in ability to intervene or aid the interpretation of painting or product.
The art therapist's choice of materials is also of great importance"
(Dalley, 1984).

The third key element in planning a dynamic experiential artwork-based course is the choice of art materials. Both the professional literature and the interview data of this study stress the point that each material and the way it is used possess particular emotional resonance:

Ronni (lecturer):

"As art therapists we are witness to the power of art to draw out primary content: the material and the unconscious engage with each other to generate a process of change and growth. This makes it as clear as day how to plan a course — to provide students the art materials which will take them on the emotional journey and developmental process I want for them".

Ronni highlights here two decisions lecturers had to take — what materials to offer the class and how to design/conduct their art workshops. Everyone affirmed, each in her own way, how critical art materials and art media are to the effect achieved by dynamic experiential artwork-based courses in shaping their students' development:

Yasmin (lecturer):

"All the engagement with art materials and with art itself leads to engagement with inner worlds. Art is not theoretical! You are handling the materials of the unconscious, even if you don't appreciate what you're doing."

This quote serves to re-emphasize that artwork is one of the three apices of the art therapy triad (Chapter 2, Fig. 2.2) and that when one wants to teach a course based on instilling cognitive-theoretical information by emotional means the natural choice is to deploy art materials in appropriately designed workshops.

Kate (lecturer):

"When I teach, for example, a dynamic experiential course on the topic, 'Developmental Stages', I will first decide what materials are most appropriate to the stage I want to talk about in the lesson and how to construct the workshop and lesson so that they make the students undergo the inner process which will connect them, through themselves, to the stage in question and to their own personal contents relating to that stage."

Every lecturer without exception took time to emphasize how important it was to choose the right materials for each lesson and course. There were two main approaches: a buffet of many kinds of materials for the student to choose from and the more structured approach, where a specific material is set out. (There is no time to say more here about the thinking behind each approach than has already been said in the Literature Review. Certainly this topic is important enough for a separate research project.).

All the lecturers said that they used both approaches, depending on the situation in the course. One lecturer gave an excellent example of a powerful resonance between material and idea which showcased her knowledge and creativity (Box 5.1.)

Box 5.1: Example from practice 1: Anna- Lecturer
CONNECTING AN IDEA TO ART MATERIALS

Anna (lecturer): *"Take a lesson on 'boundaries' for example, '— there's apparently nothing to it, no one even knows what it means but when I work on it I know that I have to work three-dimensionally. Every time its different and the art material has to be different."*

Q. Why does it have to be three-dimensional?

Anna: *"Because for me boundaries have to be present in the room and so I look for cardboard boxes, poles, and so on. Every process is one of trial and error. It can happen that I bring in a sort of material and end up unhappy with how the lesson pans out.... It can work the other way too, I bring in some ordinary material and somehow it evokes a wealth of emotional associations."*

Just as artwork is an inseparable element of art therapy and not merely 'a tool' available in the room for the patient's use, so it is in the planning of a dynamic experiential art-based mode course. Not a single lecturer reported saying to their class: "The materials are in the cupboard and everyone can take what they want". Even when they did not provide a specific material for the artwork but deployed the 'buffet' approach, they still devoted time and thought to what materials the buffet would offer and how they would be arranged: *"I am obsessive as to the lay-out of the materials, which one sits next to which, and how each one is laid out"* was a typical remark.

It was as though the lecturers had thoroughly absorbed Dalley's axiom that "art offers a medium which can give both communication with others and confrontation with the self" (Dalley, 1984, p. xxi).

Lecturer-interviewees described how they rummage in heaps of discarded building materials or other objects for materials they can use in a lesson (see Example from Practice 2, Box 5.2) and they are fully aware of how powerful the appropriately selected material can be (see Example from Practice 3, Box 5.3).

<p>Box 5.2: Example from practice 2: LECTURERS COLLECTING ART MATERIALS The <u>lecturers'</u> point of view</p>	<p>Box 5.3: Example from practice 3: LECTURERS COLLECTING ART MATERIALS The <u>students'</u> point of view</p>
<p>Eli lecturer:</p> <p><i>"One day I was fetching my son from his riding lesson when I passed by an old house being renovated and outside it a pile of old window frames from the fifties, their paint peeling and of all sizes. The excitement I felt you can't imagine. I loaded all I could into the car and came back later with my husband to take more. They connected to a course on Transitions I was teaching that year and exactly to the point we had reached in it, which could be more or less summarised as 'contemplating what we think we are working on' — and in the process we were still thinking about transitions.</i></p> <p><i>I still get excited at the memory. There was enough material for everybody and they could choose to work with it or not—to fix plywood or canvas onto it or work with the bare frame. It was amazing!!!</i></p>	<p>Korin art therapist, trained at Lesley College:</p> <p><i>"Artwork is important to me. In dynamic experiential artwork-based lessons I felt like I'd been given a present because, it was important to me to develop the artwork aspect in my therapeutic soul and develop my connectedness to artwork in order to expand my professional identity as art therapist."</i></p>

5.3.4 Making a Workshop 'Work'

The artistic paradigm is the one that most permeates every facet of culture and personality. Culture and personality manifest themselves most strongly in the unique genre of creative art and shape its aesthetic spirit. A person's creativity is imbued with their intuition and imagination, as well as with the identifying characteristics of the society in which they work (Hamdan, 2009, p. 171).

Hamdan's words epitomise everything my interviewees had to say about the importance of art materials, as well as what the Literature Review says about the power of creative intuition and the role of art materials in a trainee art therapist's professional growth.

The techniques of art therapy are based on the assurance that every individual, trained or untrained in art, has a 'latent capacity' (Naumberg, 1958) to project their inner conflicts into visual form. It follows from this that the lecturer, like every therapist, must know art materials closely (Rubin 1984a), and must look for a material which suits the topic, which has the capacity to draw the students into the course or lesson topic. The lecturer- interviewees made it clear that they reflected deeply and widely on the nature of every material in their search for the one which matched what they wanted to achieve, and the time and place they were operating in, as well as the given group situation.

In order to represent the full range of student opinion I think it pertinent at this point to quote from a student who did not feel attracted to the 'emotional swamp' of dynamic experiential learning and even had scathing words for the very notion.

This following Example from Practice shows that when the lecturers decide to make a course dynamic and experiential, they look for approaches which will activate as many sensations as possible and make the dynamic experience as accessible as possible to the student group, so that they experience the topic as deeply as possible:

Box 5.4: Example from practice 4:

Yael's Experience of Experiential Learning

Yael is an art therapist who trained at Seminar HaKibbutzim College.

I found the experiential learning mode far from simple. I displayed lots of resistance, quarrelled often with the lecturer and at first even showed little sympathy and support for fellow students who made headway with the process. Until there came a course on Jung which the lecturer chose to teach in dynamic experiential artwork-based mode when I was suddenly made to understand the power of experiential artwork. It was riveting.

We were instructed to bring torches and "rubbish". When we asked what this meant, the lecturer replied: "Everyone is to bring what they understand from the instructions—there is no 'right' answer." As usual this only annoyed me. I asked friends what they thought we were supposed to bring and each one said that she didn't know and would see.

We arrived for the lesson. Each one produced a bag, most of them huge, full of stuff—bits of cloth, jars, wool, wire, old clothes, plastic bottles, even furry toys, and so on. The lecturer asked us to sculpt the materials three-dimensionally into something which we wanted to see from a new perspective. (Again this annoyed me. Imprecision was always hard for me to take.) Then the lecturer turned the lights off and asked us to use the torches instead and to relate to the shadow thrown by the shape we had just constructed and to alter the construction according to how we wanted the shadow to look. Then she turned the lights back on again—the room was just full of variously shaped piles of rubbish—and we went out for a break.

When we came back the room was in darkness again with a torch next to each 'construction' so that we saw the shadow each threw on the wall. Look, you know I'm not one of those who unburden themselves easily but even now, recalling this for you, I am very moved. The shock was amazing. We went from pile to pile, each student describing the process of its construction and all of us contemplating the 'shadow' result together. The processes we went through in that lesson and the many insights we reached remained with me for the remainder of the course and into my individual therapy, where I worked through my different issues at a very deep level and reached major insights.

Ronni (lecturer):

"When there's a group which I feel is making heavy weather of the process I am very likely to decide to introduce music and instruct them to move with the music in order to get things moving and challenge them. Not everyone always likes the idea but if I feel that the group will benefit I will do it."

The interview data show that often lecturers combine together movement and music, guided imagination, creative work and writing. This approach enables each art

medium to carry the students further and further into their less accessible regions, without a conscious search for their emotional capital (Bourdieu, 1996) which at this moment is a sort of tacit knowledge (Polanyi, 1996).

Box 5.5: example from practice 5: YASMIN (Lecturer)

As I told you before I always make sure that the stimulus is both intellectual, theoretical and sensual emotional. I recall one lesson of a course on Working with Different Populations when I wanted to work through with them the topic of 'containment' and to do it in an unfamiliar and non-trivial 'place'. But I felt that the art materials I was using had not brought them to any new place. So I decided to introduce music and voice and on the spot devised an exercise which presented the topic of containment in music and voice in a challenging form. All of a sudden I could see them getting into the process and over the course of the lesson so many different aspects of containment emerged in such variety and power which amazed both them and me. I learnt a great deal from that lesson about variety, about the power of creativity and in the end also about containment.

This section has indicated a similarity between what happens to the lecturer as she/he designs a lesson to make it dynamic and experiential (a process of artistic creativity in its own right) and what happens to students during that lesson. In effect, we can see that making lesson transformative by the choice of art materials is the creation of experience itself. The lecturer fuses together all their aspirations for the given lesson—for the process it will take students through, for the experiences it will provide, for the effect of its materials, for the students and for themselves

5.3.5 Setting Up the Classroom for a Lesson

Preparing the space for the lesson

"You could sum it all up by saying that I fill the room with energies and organize them into a sort of a holding network" Irit (lecturer).

It is not only the choice of art materials which is decisive but also how they are set out. Waller (1984; 1995; 2012) argues that the choice and display of the art materials in the classroom is particularly important in group experiential learning. The interview data gathered for the present study confirm that.

The lecturers-designers of dynamic experiential artwork-based courses felt that they needed to make this setting-up effort both to draw the students into working with their emotional materials and as part of modelling for the students what being a good art therapist involves (Dudley et al., 2000). The lecturers also, like art therapists in the consulting room, interpret a student's use of a particular material as reflective of a certain need or state of mind:

Shira (lecturer):

"I always get there ahead of time and set out a sort of buffet of all kinds of materials but arranged aesthetically according to my taste and in a way which links the mind's eye — what to make — with the belly — what is right for each material."

Shira may be referring here to the 'buffet' approach but her words apply equally to other approaches to art materials display.

The lecturers mentioned setting up the classroom with 'reverence' and a key motive in this was to provide their students a secure space for the emotional exposure the dynamic teaching mode entails. Case & Dalley (1992) say that this teaching mode exposes students to processes and therapeutic materials which may be very uncomfortable for the student at the given point in time. The lecturers interviewed were well aware of this and that it was their responsibility as far as possible to protect the student against the consequence of their choice of teaching mode. Rubin (1984); McNiff (1986); Case and Dalley (1992); and Moon C.,H., (2002), all refer to the fact that the set-up of consulting room and classroom can provide a sense of security and containing:

Laila (lecturer):

"As a group leader I ensure that [the group members] arrive protected and leave protected."

Sophie (art therapist, trained at Lesley College):

"The lecturer would set up the room, move tables around, prepare the materials—it was quite exciting.... I was just waiting for the signal to select from the materials and I think that this also contributed to my sense of security, that I could let myself go into the process."

The way the materials are set out exerts its effect even before the type of material on offer exerts its still stronger influence.

Yasmin (lecturer):

"As for setting up the room and especially the materials, it feels as though I am preparing them a meal."

Adi (art therapist, trained at Bet Berl college):

"With every lesson there was the excitement of arriving and seeing what was waiting for us. We felt like guests arriving for a meal and our appetite starting to work on us..."

Kate (lecturer):

"The setting is critical on any criterion,. You really 'hatch the atmosphere out' — I mean you plan it, think about it, sleep on it, carry it around with you. Just as in my consulting room, I place the chairs and sit on each one to feel what it's like sitting there, until I feel and know that the set-up is the right one, the objects, the furniture, the materials ... That's why I think the question is an important one in the academic context too, especially with courses of the type we are talking about. And I think about it a lot. I adapt myself to the room and the room to what I need. I do nothing that the room cannot contain but I organize it according to what I want and think I can organize."

Only (art therapist, trained at Bet Berl college):

"We had a number of courses in that room and it always felt crowded and uncomfortable with files on the chairs, at other times the chairs in a circle, always more chairs than students, until we got to Danielle's course in the second term. We were in shock: the room was full of space The lecturer had dragged tables out of the room and made a careful set-up. She would never let us help her do this.

Suddenly we felt like working on ourselves and a lot of the resistances that the students in the group had put up vanished.. In her lesson we didn't dare answer our mobiles ...

It was so exciting to come in and see what was awaiting us."

I find these words extremely moving. And, listening to the interview recordings, I remember thinking how much pleasure and satisfaction the lecturers in question would have taken had they also been able to hear them. The quotes also emphasize how important to students lesson elements can be which would not even be deemed to be 'learning-oriented'. The lecturers' efforts communicated to their students feelings of containing, nourishing and enabling.

This setting-up stage, then, entails the lecturer giving close attention to visualization and to the physical space set up for the students. In other words the preparation of the physical space is carefully calculated to provide a sense of security and to stimulate self-exploration.

One of the questions in the questionnaire which opened every interview was: "How do you prepare for lessons like these, which include experiential artwork and working through the emotional materials that come up in the course of the lesson? Do you organize them differently from other types of lesson?" All the lecturers interviewed reported that the set-up for this type of lesson was indeed exceptional and they were excited to learn that other lecturers made the same sort of effort. This was one of the first questions to which the interviewees reverted in the closing conversation at the end of their interview. They wanted to know what other lecturers-interviewees, and myself as lecturer, did in this respect. For until I had posed them that question they had had no idea that they were doing anything special, had merely speculated how similar/dissimilar they were to other lecturers. When I told them about the findings from earlier interviews, and especially when it became clear that every single lecturer who taught dynamic experiential courses got to the lecture room a long time in advance in order to '*set things up*', the invariable reaction was an outburst of excited and embarrassed laughter and a fountain of further detail from the interviewee as to how she gave herself time to set things up in advance.

A charming aspect of all this was the modesty all the lecturer-interviewees displayed on the issue: no one boasted of what they did. Instead they described their arriving early as a sort of "*obsessivity*" (Shira, lecturer), "*craziness*" (Andrea, lecturer), "*my difficulty in organizing things*" (Laila, lecturer), and other terms which essentially interpreted this behavior of theirs as in some way problematic. In the same way, I came to realise in the course of the interviewing that what they told me in interview about how they organized themselves for these courses revealed much less detail than actually went into their preparations. Only when, over the course of the interview,

they realised that what they were doing corresponded to the organization of a Winnicottian ([1971] 1990) potential space and picked up on this idea, only then did they feel free to tell me all the detail of what they did, and were even excited by the insight and by the chance to 'tell all'.

On re-examination, I think this element of setting up a room for a dynamic experiential artwork-based lesson can be presented from three perspectives: the learning environment; providing an enabling space; and the therapeutic perspective of potential space.

5.4 DISCUSSION

Summarizing where the argument has got to at this point in the data presentation, it can be stated that making a course dynamic and experiential means that every lesson is preceded by three preparatory stages:

- (1) Choosing the topic or defining the objective;
- (2) Searching out the material/s or artistic medium/media appropriate to the topic, lecturer and student group at that specific moment; and designing the workshop so that it takes students on a learning process, using the materials and media offered by the lecturer, and stimulating them to penetrate deep into the experience and theory of the selected topic;
- (3) Setting up the room and setting out the art materials before the students arrive.

To use the lecturer-interviewees' own imagery, the second phase of planning is a 'period of incubation' during which the various elements they seek 'hatch out' and

during which they 'feed on' their human, social and cultural capital as art therapists and human beings and provision the 'chick' then in the throes of hatching out. They have to decide what to 'feed' the chick on and, finally, when everything is ready they set up the 'farmyard' into which it will hatch. We have seen that all the elements of the incubation—sun, water, nourishment and fuel—are drawn from the lecturer's personal life, education and culture. The course topic sits like a seed in the lecturer's preconscious where all the different stimuli impinge on it and connect to it to stir it into life. The lecturer needs time for the course topic to connect up sufficiently with her/his emotional associations so as to enrich the course's cultural, emotional and theoretical content.

In other words, the lecturer in effect has to decide, consciously and/or unconsciously, what sort of learning space is appropriate to their course topic. Will it be a space that permits only listening to and grasping at the lecturer's knowledge? Will it also permit the students to internalize this knowledge and stimulate their capacity to draw academic and theoretical linkages? Or, will it be a space that, over and above the two previous qualities, stimulates personal growth?

Every lecturer interviewed stressed how the use of art materials was the key to the course experience on several levels. On the emotional level, the materials serve the student as a tool with which to immerse themselves into the depths of their soul—in effect they translate their emotional materials into materials and colours and the final artwork product comes to reflect the creator's inner emotional matter. So, when the lecturer chooses to teach a workshop by means of experiential artwork, whether the students like it or not, the artworks they create will embody 'emotional material'.

The lecturers' carefully thought-out choice of art materials has also shown that dynamic experiential artwork-based courses training courses and art therapy share a common perception but that the key difference between them is that, in the training course, the dynamic experientiality is structured and directed at inducing the students to confront issues relating to the course topic.

As the data presentation unfurls we shall see how, with the lecturer's help, all the above elements come together to create a developmental process in the students in every lesson and overall in the course itself.

CHAPTER 6: THE LEARNING SPACE

A prominent feature of the pre-lesson preparation mapped in Chapter 5 is how lecturers integrate lesson planning, the classroom set-up and the lesson topic into a unified whole. With the entry of the students the Course Conducting phase begins. Chapters 6 considers this 'unified whole' as a learning space created for the students, analysing its component elements and the forces operating within it.

6.1 INTRODUCTION

The discussion in Chapter 5 showed that, in Winnicottian terms, the lecturer has to provide students an appropriately secure space for self-examination and that this includes an 'affirming object' (Winnicott; Klein) who, in the case of this research is the lecturer themselves. In Winnicott's understanding the two concepts of *creativity* and *the ability to play* (Winnicott, [1971] 1990) are the two indispensable ingredients for creating the space which enables the child—in our case the student—to probe into the pictures in their head (Winnicott, [1962] 2007) and to use this probing for growth. In other words the two ingredients help create a '*potential space*' (Case, 2000, pp. 25-29). As Schaverien (1992, p. 65) puts it, the therapist (in our case the lecturer) must "inspire

a sense of security" and she goes so far as to call the space created in the triangulation (see Fig. 2.2) of art therapy an "inner sanctum".

If students are to really participate in all that the lecturer has planned and organized for them the lecturer has to organize them, too, in a special way. This is because they have come to post-graduate art therapy training with the aim of making themselves professionals and members of a 'profession' and they expect the chief of their effort to be a taking-in of the necessary information (Friedman & Kaslow, 1986). Which is precisely the catch. The great majority of students enrolling in a post-graduate art therapy training course in Israel are the products of a formal education system (Elor, 1992), which has schooled them for six years at primary level, six more years at secondary level and another several years in academic study for their first degree. Throughout almost all of this schooling their learning situation has been to sit in a seat in front of a teacher or lecturer and, sitting there, fulfil their duty to attend to the 'one who knows', the source of the knowledge they require (Netzer & Row, 2010).

From an ethnographic research study carried out in thirty typical Israeli junior high schools, Yossipon (2000, p. 42) concludes that Israeli teachers teach and think in the way they themselves were taught to learn, think and pass examinations when they were at school and that most pupils in state schools are still examined for their knowledge and not for their thinking ability. So that when they walk into a classroom for a dynamic experiential lesson taught in a creative emotion-probing mode, where the goal is for the student to teach themselves by learning about themselves, the immediate outcome is confusion and even, as we have seen, anger. We see this state of affairs in the interview data:

Yona (art therapist, trained at David Yellin college):

"I didn't have a clue what was wanted from me. At the first practical work session I waited for the lecturer to tell me what to do and when and for what symptom. I had no idea how me telling what happened in a [practical work] session, what I'd thought or, worst of all, what I'd felt, how any of that could teach me what to do with a patient. Which only goes to show that I didn't have a clue and so nothing happened. Now, when I recollect the anger born of frustration that I spewed out in that first year of practical work and in all the dynamic-mode courses which demanded of me that I explore the lesson topic through the prism of my own life, experience and feelings, I am staggered at the process I underwent...

...Now, 12 years after I finished my training, I am also supervising in dynamic mode. It makes me want to laugh. You've flung me back into memories of what it's hard to believe really happened."

The present study reveals that what former students and lecturers agree are the key qualities required by dynamic-mode lecturers are the very qualities that the professional literature says are demanded of psychotherapists—empathy, intellectual creativity, flexible thinking, the ability to put one's ego aside and attune to the patient's needs at any given moment and be directed by that need. And these are the self-same qualities that dynamic-mode lecturers want to teach and pass on to their students. However, convinced that these qualities are in fact unteachable and that students can only be stimulated into developing them within themselves, lecturers deploy a dynamic experiential artwork-based educating mode in order to create a transformative course experience. Perhaps the two critical qualities would-be art therapists must have, and must learn if they don't have, are creativity and the ability to play.

6.2 DISPLAYING CREATIVE FLEXIBILITY

Creativity is measured in our need to create new things from the many and varied elements we pick up on our way. The more we expand our knowledge base, the more will our creativity expand, and also our art forms, our self, our therapy, our creativity in study spaces, our supervision and the courses we teach — all will be deeper and more precise (Storr, 1972).

This quote from Storr embodies in effect the essence of what lecturers are trying to do with and for art therapy students by means of dynamic experiential courses—on the one hand, construct for them a creativity-stimulating setting, one tailored as much as possible to their needs, and on the other hand, stimulate them to creatively exploit this setting in order to acquire knowledge not acquirable in any other way.

Andrea (lecturer):

"After 20 years in the business I know two things. Regressive art materials and those which are unfamiliar and therefore pull the rug from under your feet frighten students and they either avoid using them or use them with great caution. And the second thing is that even if I want them not to be afraid to be creative and to re-invent themselves that still won't dissuade me from bringing materials like that to class. I shall confront the reaction ... I shall educate them not to be afraid either of themselves or of art."

The consensus among the lecturers interviewed was that, in general, students find it hard to be creative during a lesson. If the lecturers' instructions lead them by means of conventional art materials to a familiar emotional place then it is relatively easy for them to cope. But every new art material, especially one that does not fit into a recognised and familiar category (see Appendix X) deters and frightens. However, say the lecturers, they are prepared to cope with this resistance to, and fear of, the unknown if the art material in question generates artwork which in turn generates

powerful emotional responses. Such a response, the lecturers stress, justifies the efforts required of them:

Mika (Lecturer):

"Every time I bring in an unusual art material (that is, not Panda paints, plasticine, modelling clay, gouache or coloured pencils) I am astonished at the richness of the products and the creativity with which the [new material] is used."

If one wants students to be creative and the process which students undergo to be meaningful and growth-conducive, then it may indeed be a good idea to introduce unfamiliar and unconventional art materials (magazines such as the *National Geographic* and not merely *Elle* and the like, and ready-mades, such as cardboard boxes, metal nails, metal wire, cotton wool, etc.) Fig. 5.1 Orit's` Image: *"Skeleton of rusted wire wound in cotton wool"* (Chapter 5) offers a good illustration of this. Also pertinent is what one lecturer-interviewee said:

Yasmin (Lecturer):

"It is important to me that they appreciate that I am not looking for artistic talent but for their willingness to use the 'tools', that is the different art materials I bring in, for probing themselves or into themselves."

The data show that lecturers in the dynamic experiential mode want students to exploit their experiential artwork to acquire knowledge both on the conscious and on the unconscious level. Lecturers know that there are things related to their professional conduct which they cannot explain (Eraut, 1994) and knowledge which they do not know they know but which propel their daily conduct and certainly their professional conduct, sometimes in the form of automatic behavior, sometimes in the form of inner inspiration. Dynamic-mode lecturers want their students to search for

self-knowledge and new creativity with a sense of freedom. It is this sense of freedom, they feel, which will make the students' exploration of the course topic dynamic and creative/innovative. The very experience of discovering new things will be an agent of growth even before probing into the specific content of the discoveries. Jung (1973, p. 97), by laying stress on human beings' tendency to think in images, gave us a window of understanding onto the complexity of a work of art. Personal, symbolic, social and interpretive complexity all empower our contemplation of the concrete expression of emotional materials, themselves profoundly complex.

The greater part of our knowledge, says Jung (1981), is stored in our individual or collective unconscious and the French philosopher Bourdieu (1996) has referred to this store as '*human capital*'. This is also the origin of the school of thought which, like the transformative learning school, believes that experiential teaching, by whatever method, makes this stored knowledge more accessible to the learner and so helps them develop and change.

Creativity and flexibility, however, are not to be learned by taking in spoon-fed information. Art therapy trainees learn by exploring (Winnicott ([1971] 1990) calls it 'playing') in a protected space and by coming to appreciate within themselves what flexibility of thought and creativity mean. In his *Brazilian Lectures* Bion asks in reference to psychotherapist training (Bion, 1961): "How can one teach someone to be a parent, spouse, friend, carer or any other role whose roots go back into the learner's inner world?" In his reply he explains that the learner is in an endless process of development and becoming and that the critical factor driving this process is the capacity to study one's own emotional experiences and draw meaning from them.

However, our internal world being inaccessible to the senses, Bion (1961) can only recommend learning by intuition. Therapists must be trained primarily by improving their creativity [in Winnicottian terms (Winnicott, [1971] 1990) their ability to re-invent themselves] and so their ability to use their intuition. Lecturers must make use of all their personal, cultural, social and professional 'capital' (Bourdieu, 1996) in order to create each time anew the appropriate space for their students, a space in which those students may feel secure enough to expand and exercise their therapeutic self. We may fairly describe this as art therapy's benign *creativity cycle*: creative therapist, creative patient, creative supervisor, creative lecturer, creative student, as illustrated in Fig. 6.1.

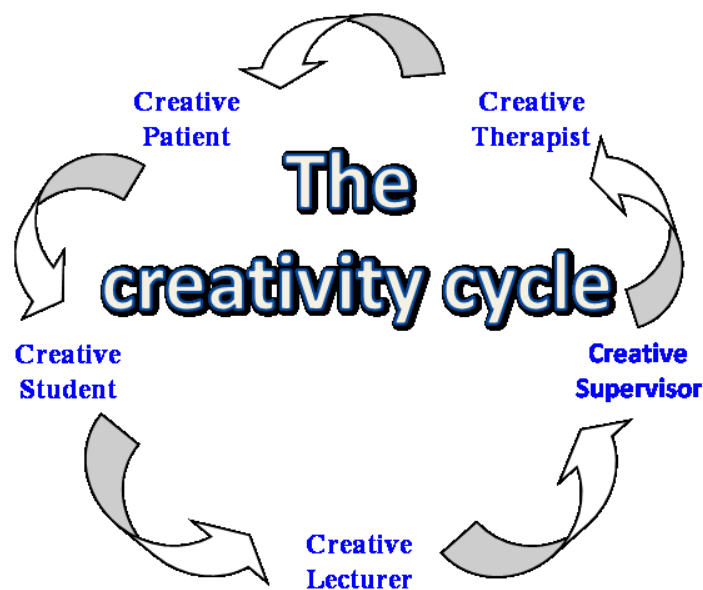


FIG. 6.1: THE LEARNING CYCLE OF CREATIVITY-
GENERATED BY TRANSFORMATIVE DYNAMIC EXPERIENTIAL ARTWORK-BASED COURSES

Fig. 6.1 says that if the supervisor directing students' practical work creatively deploys experiential means this will lead the students to become creative therapists,

that is they will have the ability to provide their patients a suitable space and the patients will be able to use that space to look into themselves and reinvent their universe to their own satisfaction. Patients who manage to be creative stimulate and expand the creativity of their student therapists who in turn stimulate and expand the creativity of their dynamic-mode lecturers. The cycle is a '*learning cycle*' (Kolb, 1984; 2000) of the Continuity Cycle type, which flows into itself and nourishes itself and which is enriched by its participants and their experience (which is how Kolb (1984, p.20) defines experiential learning). Here is how one lecturer described this two-way stimulation to me:

Ellie (lecturer):

"My feeling is that the course is first and foremost a creative process of mine. I've been teaching it for four years, to both students and experienced therapists. But I discover that I create it anew each year. The emphases change each time. The balance between experience and cognitive learning changes each time.

I let the group dictate to me and this makes my work creative and very demanding. It's far from easy to manage. I find myself the day before a lesson tense — Am I prepared? Have I taken account of all the different elements? Have I made sure we have the necessary tools and materials? And often at the end of a lesson I breathe a huge sigh of relief."

The lecturer-interviewees said in various formulations that, while they cannot easily measure the effect of dynamic experiential learning and cannot always specify what is acting on what, they nonetheless 'know' what they know. They know that in the dynamic experiential teaching/learning mode they work differently from their teaching of other courses. They are, in effect, acknowledging the force, power and importance on several levels of the creativity they pour into their planning and conduct of dynamic experiential lessons. And this is similar to the outlook of art therapy itself, namely that

the process (working, creating) is more important than the end product (Rubin, 1984a, 2001; Schaverien, 2000; Case & Dalley, 1992; Gilroy, 1992; Gilroy & Dalley, 1989).

Students frightened by a wide range of possibilities or lacking self-confidence will sometimes cling to rules. This can also be the result of lecturers defining a rule too precisely and unambiguously. Six of the lecturers I interviewed stressed that this is a development which worries them:

Anna (lecturer):

"It is very important to me to state that I have encountered a problem and have responded to it with very firm and unambiguous warnings. Some students who feel uncomfortable with the dynamic experiential mode try to translate it into 'working tools'. They think that if they try on their future patients the 'exercise' I set them in the classroom the patients will experience the same insights they did in the classroom.

I explain to them that what is done in lessons is not appropriate for therapy because of my attunement as lecturer to conducting an inquiry into a selected topic, because the overall experience in the classroom is not the same as the situation in the consulting room and, finally, because dynamic experiential teaching methods can be overwhelming...."

Art therapy students have to learn to rely on themselves and not be afraid of failures of empathy (Casement, 1988; Case & Dalley, 1992; Klein et al., 2001; Bion, 2004; Schmais, 2004). This reminds me of Hamlet, explaining to an actor that if he wants to seem authentic to his audience he should simply play himself:

Hamlet: ".... let your own discretion
be your tutor: suit the action to the word, the
word to the action; with this special o'erstep not
the modesty of nature: for any thing so overdone is
from the purpose of playing, whose end, both at the
first and now, was and is, to hold, as 'twere, the
mirror up to nature; to show virtue her own feature,
scorn her own image, and the very age and body of
the time his form and pressure."

(Hamlet, Act III, Scene 2)

In effect, Hamlet is explaining to the actor that he should not “*act a part*” but play within the part, play with the 'materials' which define his character and create the role from within himself and his own feelings, at the same time retaining authenticity.

Yasmin (lecturer):

"It is very important to me to convince [the students] how undesirable rigidity of thinking and behavior is."

Lecturers offer students a range of approaches, aware all the time that they may end up with confused students:

Anna (lecturer):

"....I don't do this to confuse but to teach them that more important than any rule is thinking about the rule, flexibility of thought and suiting the rule to the given therapy and what is going on within it."

It seems to me that the lecturers interviewed for this research are trying to do the very same thing with their students that Hamlet recommends—get them, by providing them a secure space for self-inquiry, to find within themselves their own authenticity. Indeed, the lecturer-interviewees stressed that one of the objectives of dynamic experiential artwork-based courses is to give students the chance to try out their creativity as therapists, to give them the opportunity to appreciate the necessity of truthfulness and honesty, and that no interpretation, therapeutic conduct or other response of theirs can have any significant effect on the patient's process if all they do is “*declaim someone else's words*” (as one art therapist expressed it during the interview).

Yael (art therapist, trained at Seminar Hakibbutzim):

"The feeling that I am learning something meaningful even if I cannot specify exactly what, is empowering, bracing and invigorating. I still recall my lecturers every day and arrive at new understandings of what they taught me. It's as though every day new material emerges from my unconscious into my conscious mind. The treatments and supervision sessions I conduct and the articles I read arouse new associations with the experiential content of my training and these become part of my conscious therapeutic self."

6.3 THE ABILITY TO PLAY

Man plays only when he is a man in the full sense of the word and he is a complete man only when he plays
(Schiller, 1795. cited in Perroni, 2002).

To define creativity the professional literature uses terms like 'originality' and 'innovation' but another group of very pertinent words are 'play', 'having fun', 'imagination', 'spontaneity' (Winnicott, 1971; Storr, 1991), terms which convey the essence of being and behaving in child-like fashion. Of course, this is hard to do in company not made up of your closest friends, which seems to be the source of much of the difficulty art therapy lecturers run up against in getting students to respond to an artwork material or a workshop by opening up to their playfulness. The difficulty stems from the fact that the definitions of creativity which link it to childlike qualities evoke in some people notions of 'foolishness' and 'childishness', which makes it hard for a group of students to slip into a free-flowing trial-and-error mode of unconstrained, enabling and creative self-enquiry.

So lecturers on dynamic experiential courses know that one of the skills they must possess is the ability to help their students play, take enjoyment in their exploration, have fun with art materials, with each other, and with themselves. Bollas (1987, 1992) lays special emphasis on Winnicott's conception of the importance of play, holding that, as in dreams (Jung) so in play (Winnicott, 1971), there appear representations of unthought knowledge which permit the playing child to explore their inner world. If students can 'play' then they will be open to new insights which will let them see themselves a little differently from what they are used to.

All categories of art therapists are convinced that Winnicott (1971, p.120) is right when he says that play allows us to 'represent' our inner dramas to ourselves, by allowing the self as subject and object to observe and re-learn each other through the subject's consciousness. He said that we have to 'play' in order to understand our inner dramas in new ways.

The lecturers who teach in topic-led experiential dynamic-artwork-based mode and who make great efforts to persuade their students to explore their inner selves through play and creativity out of the conviction that play can be a bridge between inner and external reality are also following the advice of those art therapy theorists (Landgarten, 1981; Rubin, 1984a; Or, 2005; Moon, B.L., 2009) who all concluded that play with art materials is essential to the meaningful growth of a therapeutic personality.

6.4 A VERY PARTICULAR LEARNING SPACE

Orli (art therapist, trained at Bet Berl):

"From articles by Menahemi, Rubin, Schaverien and Case, we learnt how to set up a room for art psychotherapy. But, actually, I feel I absorbed most from watching our lecturers setting up a room and preparing themselves for a lesson. I recollect the joy that filled us when we walked into the classroom and saw the sheets of paper laid out and the materials arranged and everything just waiting for us.

— There wasn't a time I didn't feel like a little kid in a sweet shop. That feeling has stuck with me and in fact it was that that taught me respect for a room and the materials in it and to tailor a space to the patient coming to use it, so that it stimulates them and draws them in to try out things."

It is my argument that the outcome of dynamic-mode lecturers' pondering and planning and hard preparatory work is that they organize for their students a very particular learning space. Like these lecturers I too wanted my students not to be afraid to investigate even what was accepted as axiomatic. I told them to question the profession's central tenets, question what I told them, question what they read and what they were taught. As my interviewee-partners in the present study said, they want their students to develop a critical thinking capacity which will in the end enable them to put together a universe of beliefs they are comfortable with and which fit the professional path they wanted to take. And this is exactly what they believe topic-led dynamic experiential artwork-based courses achieve.

If it is the aspiration of the designers of dynamic experiential artwork-based courses that their courses provide a potential space then the following conditions must be met:

- that the space be alive with stimuli,
- that it be made safe for self-examination,
- that it to some measure frustrate students and so stimulate their growth,

- that the 'affirming eyes' (of the lecturer and the student group), which watch over the individual student as he/she reinvents the world, smile in wonderment.

Andrea (lecturer):

"I expect this sort of teaching based on dynamic workshop experience and including processing, to produce insights, first of all on process itself—what does the development of a creative or therapeutic process mean. I want [the students] to leave knowing something about the factors which enable these processes; I want their experience in the lesson to teach them what facilitates a process and also, finally, I want them to succeed in making the connection between what they have themselves undergone and what theory says, and so understand the essence of art therapy."

Art therapy expands the 'representational' element of play greatly (Case & Dalley, 1992, Schaverien, 1992, Chap. 1) by using art materials to recreate scenes from our inner unconscious world, which are then preserved as new objects (products, finished artworks). These objects, in turn, embody the secrets of our inner worlds until we (patient, student), as subject, draw from them new knowledge about ourselves:

Dorit (art therapist, trained at Lesley College):

"I think when you [as student] are creating on these dynamic courses and the teacher is watching you, you learn to listen to yourself, for in our profession the better I know myself, my reactions and my feelings, the better I shall appreciate what the person opposite me is undergoing and the better they, the patient, will be able to make use of me at that time."

Self-examination and self-observation take place in the space between subject and object. There we play out our inner dramas, play with them, break them down and use the fragments to make something new. This will not happen unless the space feels safe enough to provoke and enable self-inquiry, to protect the inquirer (patient, student)

and give them a sufficient sense of security to inquire into their whole range of inner dramas:

Orit (art therapist, trained at Seminar Hakibbutzim):

"The fact that they (the lecturers) watched over us still moves me to this day."

In sum, lecturers must provide their students what Winnicott calls 'a potential space' ([1971] 1990). But this potential space is not complete without its 'audience', that is, the affirming eyes of a good-enough mother or, or in our case, a good-enough lecturer and student group, the role of both being to watch and take pride in the courage of the individual student in pursuing their inquiry and—more important than anything else—take pride in what the student discovers.

Another component of the student's sense of security is that nine of this study's eleven lecturer-interviewees made it clear that they were not interested in making an interpretation of every item of their students' artwork. They accorded greater value to the inner process set in motion by the combination of the student's creative process, the lecturer's response to it and the mirroring of the student's art work by the student group. This scale of priorities finds support in Winnicott, who writes that if the child feels the space safe enough to become engrossed in play, the play itself is curative and the mirroring received through the mother's (or therapist's) eyes provides sufficient confrontation to enable growth:

Noya (art therapist, trained at David Yellin College):

"That sense of being protected: it's the courses where you feel protected which allow you to open up for emotional transformation. In the courses I am talking about I felt reinforced and embraced — I would call them 'enabling courses'. I am not sure now that the lecturers' intention was that the set-up should make us 'let everything out' but we all brought all of ourselves to those courses."

The lecturers lay great stress on the sense of security their students have to feel in order to release the courage that Schmais (2004, pp. 127-132) says every member of a student group has to display for them to be able to probe the depths of their self-knowledge.

6.5 IS THIS LEARNING SPACE A POTENTIAL SPACE?---DISCUSSION

Here is what a recent graduate had to say about the learning space created for her in topic-led dynamic experiential artwork-based courses:

Sivan (art therapist, trained at Bet Berl college):

"The space is important in these meaningful lessons, mainly with respect to you [the student] feeling that as a student you are in a lesson which the lecturer has created and—without necessarily putting this feeling into words — that anything that emerges from you, the student, is welcome, that anything you do is fine...In those courses what you [the student participant in the lesson] did was more meaningful, deeper, wider than in an ordinary lesson. It was something more like the acceptance of every part of myself and the lecturer's of me, so that I felt confident enough to observe them [the weird aspects of my self] and decide as to the future development of these parts of my mind, or whether I wanted to change them."

Me: *"That sounds like what happens in therapy".*

Sivan: *"In fact yes, it's almost like in therapy, only it was wider and held my professional self, the more or less developed parts of me as art therapist."*

Freud ([1926], 2001) changed his philosophical understanding of consciousness and awareness with his insight that there existed an unconscious. Winnicott expanded on this and, together with Bion (Glover, 2009), took the bold step of abandoning the conscious-unconscious dichotomy. Then Winnicott came up with the idea of a 'potential space'([1971], 1986), which is not a mediating region between the internal and external worlds but a special mode of being which goes beyond the dichotomous division between internal and external reality.

The data of this present study made it clear to me that one of the ways lecturers chose to attain the objective of flexibility in their students was to 'furnish' the learning space they created with a sense of security strong enough to persuade them (the students) to venture on a path of self-examination. Furthermore, a comparison of the interview data of current lecturers and of art therapists recalling their own studies generates the finding that the lecturers' physical set-up of the classroom and their organizing and attuning of themselves specifically for the lesson to come was strongly stimulating and enabling for students. Current lecturers and former students agree on this.

And from the intersection of these two findings—the security and the stimulation/enabling— I draw the insight that the effect of this approach to a lesson is so profound and essential as to be the equivalent of creating a '*potential space*' (which, by the way, is also the aim and aspiration of every therapist for every patient of theirs).

During the interviewing of lecturers and recent graduates I probed to see if they saw any linkage between what they were describing about their own courses and this Winnicottian concept of '*potential space*'. Some jumped the gap at once:

Gili (lecturer):

"First of all I have to say that potential space is exactly what it is— although this is the first time the idea has occurred to me. It seems to me so exactly right, both in how I feel as lecturer in such lessons and from what I felt as a student, that I can't understand why it never occurred to me before to connect the concept of potential space to what these lessons generate."

And Gili went on to specify exactly why what dynamic-mode lecturers do before and during a course is in effect to bring about a space capable of providing students the context for self-inquiry and personal growth (what Winnicott ([1971] 1990) first

termed an '*intermediate area*', and in later and more complex terminology, a '*potential space*').

Gili (lecturer):

"The moment they [art therapy students] are given the opportunity to experience materials and techniques associated with emotional self-expression, which is then 'held' by the lecturer, all the elements together—the set-up of the room, the art materials offered and how they are set out, the emotional work with what happens during the lesson process and the linkages drawn from this process to theory—without doubt all this...

[by this point Gili is becoming very excited]

...provides a space for personal development. Which is not only personal but bound to the learning objectives set by the lecturer for her students and to how I conduct myself in front of them, and to what they are experiencing and their art materials, in other words to the development of their therapeutic personality."

I add here a second example of how excited some lecturer-interviewees became when this Winnicottian conception of what they were doing suddenly 'hit home', after having been 'on the tip of their tongue' for so long:

Laila (lecturer):

"Certainly, certainly it's a potential space. Yes, yes, yes, an enormous space. In my own Jungian language, even a sort of sacred space. In my terms it is giving the student's "wounded healer" a place to be, and find herself within it. Indeed find her therapeutic self."

It was fascinating to witness how, at this point in their interviews, lecturers, who till then had been talking methodically in the language of achievement, goals, knowledge transmission and the drive to get students engaged in a personal developmental process, suddenly switched to a language of emotional excitement. I think this emotion and excitement can be felt in the above quotes. Indeed, I have inserted them for the very purpose of allowing readers to feel how this re-definition and re-conceptualization affected many interviewees.

Some lecturer-interviewees, however, were more cautious about applying the term 'potential space' to what happened in their classrooms, Irit, for example:

Irit (lecturer):

"I feel more comfortable describing these lessons as composed of various sorts of spaces — a language and experience with programme and goal elements, and a great deal of freedom and spontaneity.

[There was a silent pause and then **Irit** resumed:]

...Come to think of it, that sounds a lot like a potential space, doesn't it? Apart from the theoretical goals, perhaps. But there is a great deal of freedom and security for self-examination while you're working creatively with the art materials.

So, yes, I would suppose that it is indeed a sort of space with potential for probing into yourself but in the direction of making yourself an art therapist."

As a group, the lecturers displayed less acceptance than the art therapists of 'potential space' as a fitting definition for the amorphous space these courses provide for students. Whereas all former students without exception accepted this as an accurate definition, only two-thirds of the lecturers did. Three lecturers at first felt that this was to apply a therapeutic concept in an academic context. However, when asked to say why 'potential space' was the wrong definition, they could not do so and ended by agreeing that it was a correct use of the term. One lecturer, while maintaining minor reservations as to the definition of 'providing a potential space', insisted that her major objection was against inserting a dynamic therapeutic notion into an academic setting: *"My only comment concerns Question 11 [See Appendix V], the term 'potential space' — I still find it hard to think of it in the context of lectures."* (Ronni, lecturer).

6.5.1 Summary

The data, then, paint a clear, if not simple, picture of what takes place in the classroom during a topic-led dynamic experiential artwork-based lesson/course.

Lecturers and current working therapists agree, each from their own point of view, on

the factors which are vital to the development of the therapeutic personality. And they further agree that these factors are present and active in the special learning space created by topic-led courses, conducted within a student core group and by the dynamic experiential artwork-based teaching mode. The necessary factors are:

- (a) A theoretical topic and its associated theoretical material;
- (b) Flexibility of thought and creativity, in both lecturer and student;
- (c) The student's ability to play and integrate different subject areas;
- (d) The student's sense of security.

The interviewees' words also draw a clear analogy between setting up a secure space for the students' transformative self-inquiry and the dynamic concept of 'potential space'. We may deduce from this that the essence of the topic-led dynamic experiential artwork-based course is to provide students the opportunity to undergo a transformative process, one which allows their self to adjust to a dynamic therapeutic perception attuned to the course topic.

6.6 A CONCLUSION: CREATING A PENTAGONAL LEARNING SPACE

In this last section I want to explore the linkages between two concepts which at first glance belong to two very different worlds: 'potential space'—to the world of dynamic therapy—and transformative teaching—to the world of pedagogic theory. Potential space and transformative teaching have in common that neither of them can bring about the individual growth and change which they are capable of—if the experiential element is lacking.

In light of the findings of the present study it seems to me fair to conclude that the learning space created by topic-led dynamic experiential artwork-based courses is broader and more complex than the space created in the art therapy consulting room. The triangle of relations in the art therapy consulting room (patient, therapist, artwork) is extended by topic-led dynamic experiential artwork-based courses into a five-part relationship—see fig. 6.2:

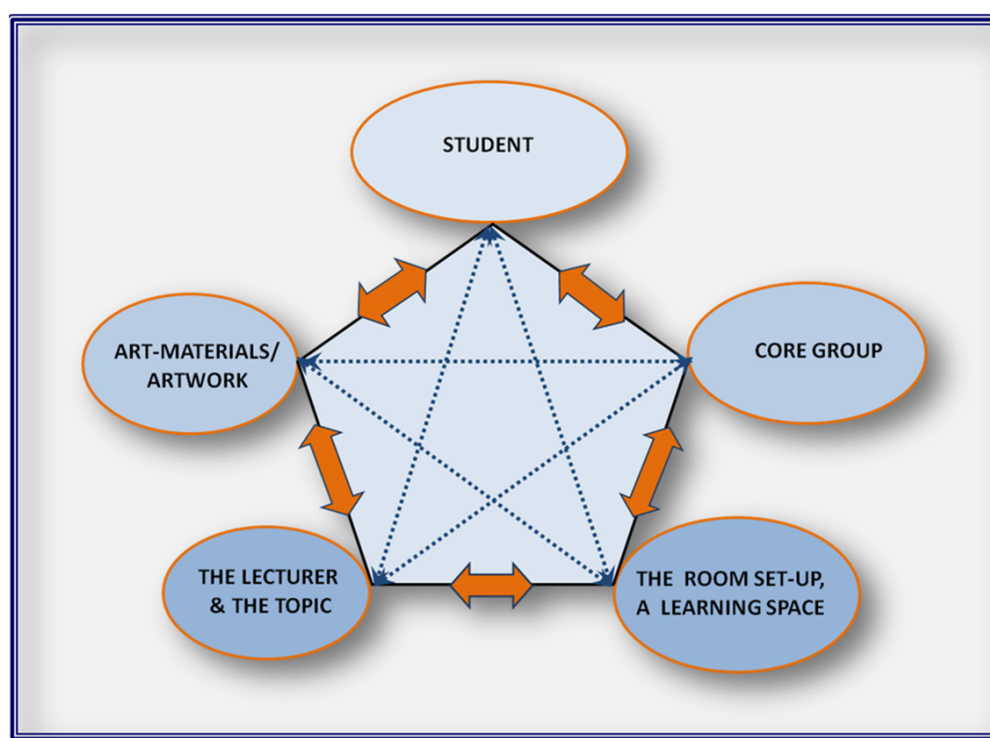


Fig. 6.2: A PENTAGONAL SPACE
OF AN EXPERIENTIAL TRANSFORMATIVE LESSON

This five-cornered relationship of: *Student + Lecturer & topic + Art materials/products + Student group + Classroom set-up* I term a 'PENTAGONAL SPACE'. It is my expansion, on the basis of my analysis of the interview data, of the triangular relationship of art therapy in order to fit the character of the relations in a topic-led dynamic experiential artwork-based lesson/course. The interview data indicate that the topic-led transformative courses taught in dynamic experiential artwork-based teaching mode combine together five teaching elements:

(1)The traditional academic goal of teaching a given topic or body of knowledge;

(2)The dynamic experiential artwork-based teaching mode—experiential artwork being both the language trainee art therapists are trained in and a change-agent and learning-agent in its own right, which takes the whole and entire person as its target of learning and change;

(3)The individual student and the core group- The group is deployed as a 'hall of mirrors'(Foulkes, 1964), with the group members resonating both to artworks produced during a lesson and to the processes taking place within a course/ lesson, in both individuals and the group as a whole;

(4)The lecturer themselves- Art therapy lecturers deliberately act and function as a prominent modelling agent (Dudley et al., 2000) and, as a containing and enabling presence (as well as a threatening representative of the 'establishment');

(5)The space in which all this happens—which is not a mere receptacle but an active factor in the dynamic relations created by experiential teaching.

Taking as starting point the triangle of relations in the art therapy consulting room, I first, evidently, had to substitute the presence and key role of the lecturer for that of the therapist.

The *first expansion* of the therapeutic triangle was the addition of the student core group which plays a crucial and central role, and the *second extension* was to treat the classroom's physical set-up as a learning space and, as such, a factor/agent in its own right in the dynamic relations characteristic of dynamic experiential artwork-based lessons/courses. This last point draws a crucial linkage between the Winnicottian concept of 'potential space' ([1971] 1990) and the pedagogical theory of transformative teaching/learning, in which the learning space is a critical contributor to the student's potential for personal change and growth. It was the interaction and cross-fertilisation of these five components which persuaded me of the correctness of the pentagonal model. We can summarize by saying that lecturers organise a protected and enabling space for their students and 'pour' into this space the course's component lessons and theoretical materials.

By this extension of art therapy's triangular relations lecturers create for their students the equivalent of a potential space—with all the consequences of that notion. By this potential space they provide their students a space with more possibilities of 'playing' with the images which occur to them and so more possibilities of building a complex and deeply-rooted therapeutic self.

At the heart of all the lecturer's planning and preparation for a lesson/course, at the heart of their response during a lesson to what happens from moment to moment and

to the emotional materials emerging from the students there lie two elements—the lesson/course topic and the development/growth of individual students and the group.

The data of this study have thus, under analysis, coalesced into an impressive unitary picture, as follows: Studying art therapy in experiential art-work based courses generates a deeply transformative experience, which is in itself a huge stride on the way to the student developing a therapeutic personality. This happens not just because the studies are experiential or just because they provide art materials to stimulate creativity but because they also create for these future therapists a very particular potential space, both, practical and theoretical, in which to investigate and develop their therapeutic self.

To conclude this chapter, a most intriguing sidelight on dynamic experiential artwork-based courses in Israel. Not one of the lecturers interviewed for this study, from the most experienced (lecturing for over 20 years) to the freshest entrant (table 4.1), was—before participating in this research—aware in the conceptual terms I have used here, or in terms of any other articulated concepts, of what they were doing. It was their psychodynamic insight, their knowledge and experience of their profession which enabled them to so design and conduct a course so as to make it transformative. They were aware of the vital contribution made by these courses to the growth of their students' therapeutic self and professional identity and they made this contribution knowingly. But they had not articulated the transformative teaching mode in theoretical terms and, if invited to do so, could not have done so.

CHAPTER 7: WEAVING THE TRANSFORMATION

"Tell me, and I will forget.
Show me, and I may remember.
Involve me, and I will understand."
(Confucius, c. 450 BC)

Chapters 5 and 6 have described and analysed (a) the ingredients the lecturers pour into the mix of dynamic experiential courses and (b) the learning space lecturers create for their students. Chapter 7 will now set out how lecturers manage and manoeuvre these ingredients over the duration of a lesson/course, that is, how the course and its component lessons are conducted as a pentagonal space. This chapter will allow us to appreciate the purposeful perception, intentions, involvement and understanding of the lecturer as they conduct a course in which they have invested so much design effort. It will explore and set out how dynamic experiential lecturers conduct a lesson/course and conduct themselves during it. The aim is to display how all the many ingredients fit together to generate an integrative and growth-stimulating learning experience for the students.

7.1 PREFACE

Gili (lecturer):

"Once the course is under way, and all the theoretical and workshop planning complete, that is when you have a vital need for flexibility of thought, the ability to go whichever way the lesson content leads you. You have to be guided both by your theoretical material and by what happens in the lesson and also by the needs of the experientiality, which must always be connected to what you want to convey."

In other words a significant amount of lesson and course planning takes place 'in the arena', that is, in response to the students themselves and the ongoing dynamics of lesson or a course.

Chapter 6 has demonstrated that transformative dynamic experiential artwork-based courses create a pentagonal (five-apexed) potential space. In this space the student group as a whole plays a role over and above the individual student's input. A second major characteristic of these courses is that the lecturer is involved in the individual and group processes taking place, not only instrumentally but also emotionally (see end of Section 7.3.1). It is the lecturer-designer who has organised the lesson space, so that every dynamic experiential topic-led lesson/course expresses the lecturer's guidance and direction, their observation and knowledge input, with respect to both individual student and student group. The lecturer's hand is also reflected in the art materials selected and provided and the way the room is set up, as well as in the use lecturers make of the art materials and the artworks produced from these materials by the students. Planning and conducting a topic-led dynamic art-based experiential lesson, I would say, is an art-form in its own right.

Bion (1962, in 2004) tells of a magical moment in therapy when analyst and analysand 'dance' together within a potential space, a moment when each is attuned to the other. In this chapter I invite the reader to come with me on a spiral journey into the spirit of a dynamically conducted lesson. The journey is an attempt to follow the movements of the 'pentagonal dance' which makes these lessons so '*magical*' for students. Our chief guides will be the art therapists interviewed for this research who had themselves taken such lessons and courses three and more years before. They

reflect on their training experiences and the processes which dynamic-mode training took them through. We shall also have the assistance of the lecturers who designed and conducted these lessons, plus some illustrative examples from my own lecturing work.

With the lecturer's theoretical and dynamic preparations all complete, there arrives the critical stage of a dynamic experiential artwork-based course and that is conducting it with a given group of students. The goal of this stage is to realise the intentions and objectives of the lecturer's design and planning and, perhaps, the students' goals too. The five apices demarcating the expanded pentagonal potential space observe each other, react to each other, internalize each other, and from this interaction there can emerge individual growth.

To my mind the theoretical account which most closely fits the topic-led dynamic experiential artwork-based course developed in Israel is Piaget's concept of a three-dimensional spiral development of emotional growth, in which growth occurs by the cycle never returning exactly to its starting point (see Fig. 7.1). According to Piaget, who was a believer in experiential learning (Sohlberg, 1996), if the developmental path is sound and positive the individual is carried forward, constantly nurtured by their start-point and on this basis a firm spine is constructed.

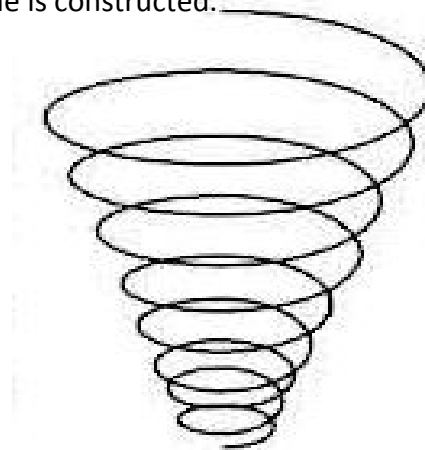


Fig. 7.1: PIAGET'S SPIRAL STRUCTURE OF DEVELOPMENT

Integrated learning is conceptualized as an idealized 'learning cycle' or 'spiral' where the learner "touches all the bases" — experiencing, reflecting, thinking, and acting — in a recursive process that is responsive to the learning situation and what is being learned (Kolb et al. 2000, p. 22).

7.2 WEAVING THE TRANSFORMATION PHASE 1: THE LECTURER PRESENTS THE WORKSHOP AND ESTABLISHES ITS ART MATERIALS

Chapter 6 showed that the two starting points of any dynamic-mode course are the theoretical material the course is designed to teach and the emotional process the lecturer wants to achieve with their students so that they deeply absorb the lesson/course topic. These two elements the lecturers fuse in the art materials they select and the workshop they design for the group, when the lecturers' aim is to use experiential means to instil theoretical knowledge.

'Experiential knowing', according to Heron (1996), includes both emotion and feeling. But it evidently does not result just from letting students work with art materials. There is more method than that in the lecturers' 'madness'

Mika (lecturer):

"As for the theoretical material, I prefer to see them [the students] having fun, taking theories apart and putting them back together again. But I must admit that this is more fantasy than reality because to do that takes knowledge. But I take them on a path, by means of experiential workshops on theoretical concepts, before I set the concepts in their theoretical contexts. In that way they experience the theoretical terms and learn them through their body and spirit and only afterwards in their head."

The lecturer directs the theoretical material she wants to convey to her students not only into didactic channels but through the channels of experiential learning which tap into tacit emotional knowledge lying in the unconscious. As a result, students absorb information on several levels. Content and form reign co-equally throughout the art therapy domain.

Box 7.1: Example from practice 6:
INSTILLING THE PRINCIPLES OF THE PROFESSION

Ellie (lecturer):

"For the first lesson I ask them to bring in three reproductions of artworks they love — small-scale ones obviously but colour-printed in high quality and with a stiff backing. It is important that they take these materials seriously.

[If I can get them to take themselves seriously and that includes their assignments, materials and products, they will also take their professional work seriously, their therapeutic tools, their patients and their patients' products.]

They lay out all the reproductions they've brought in on the floor and each one selects one of the three works and uses it to introduce themselves. At the end of the lesson I collect up all the images and after the end-of-year exhibition return them, going over with each student how it has related to the process they've gone through over the year. How the spark of their initial selection has manifested itself. Just like the initial sentence in therapy. "

Even this seemingly simple example of teaching practice already shows us that the lecturers take account of elements which, although only indirectly connected to their workshop's emotional content, connect essentially to a student's development as an

art therapist. **Ellie** makes the important point that students must be convinced to take their artwork seriously, the same seriousness she hopes they will give to the art materials they will offer their own patients and to the products these patients may produce. She is making the point that in the consulting room the relationship to artwork products is of the absolute essence, even when the patient does not seem to invest their artwork with the same importance the therapist does. This point recurred again and again in my interviews with lecturers. It manifests itself first of all in the care they take over the art materials they themselves offer their students, whatever the topic of the workshop or course may be. Almost all of them stressed the importance of guiding the students towards respect for the material and for its product or non-product.

The lecturer-interviewees state collectively that from the moment the students enter the classroom they, the lecturers, attune themselves to the feelings and emotional content the students have brought with them:

Box 7.2: Example from practice 7:
LECTURERS ATTUNE THEMSELVES

Anna (lecturer):

“This year on my experiential course, 'Child and Adolescent Development', when I arrived for a lesson on the age of puberty there was a happy atmosphere of anticipation awaiting me, but the moment I announced the topic the group reacted with terrible anxiety.

Having said the word 'puberty', I did a round of associations and got in return metaphors such as “a train of devils”, “a nightmare”, “holy terror”, and suchlike — which was not at all what I had planned for. I had planned for merriment, curiosity and growth, but all of a sudden the room was full of black misery. I realised that I had aroused feelings quite different to what I had anticipated and that I had to find different art materials to work with.

So instead of working with ready-mades (remnants of toys) I gave the students acrylics and brown paper which, in my judgement of that moment, were capable of holding the wide variety of feelings which had appeared in the room”

This example from practice takes us onto a further turn of a lesson's spiral development. As soon as the students arrive for a lesson Anna 'tunes in' to the currents within the group (which is what gives the students the sense of 'being seen through' mentioned by many former students interviewed). In response to what her professional senses pick up she reshapes her planned workshop. From the first moment she is attuned emotionally to the workshop topic on two levels. Firstly, she is attuned emotionally to her students' sense of personal growth, their curiosity about what they might create and the options open to them. Secondly, she is attuned to her students' connectedness to the art materials offered them. She tells us that she had brought in 'ready-mades' (remnants of toys) for the students to work with. Probably, in making this choice she was drawing a connection between the art materials and certain theories about adolescence.

I suggest a metaphorical interpretation of Anna's choice of ready-mades as art material in light of Freudian theory: that adults emerge from the break-up and reassembling of the materials of childhood. On this interpretation, Anna's choice of ready-mades is making a reference to the reassembling of personality materials during adolescence. In order to find an experientiality which did not clash with the group's anxieties and resistances Anna made a rapid switch of materials to *"acrylics and brown paper"* which in her judgement *"were capable of holding the wide variety of feelings which had emerged in the room"*. What is she getting at? The art therapy literature says that different art materials possess different qualities. Kramer (1980), Landgarten (1981), Rubin (1984), Menachemi (1990), and other theorists all say that brown paper generates less anxiety than white paper. A patient in the consulting room, faced with a sheet of blank white paper, is usually nervous of marking it and imposing signs of their

personality on it. Brown paper on the other hand, in the contextual associations of Western culture, recalls wrapping paper or recycled paper, that is, it has already been used once and so may be reused with no pangs of conscience. Anna's long experience as an art therapist, together with her familiarity with art materials and the problems of adolescence, enables her to give her students a 'display' of flexibility in practice, to quickly grasp the new atmosphere in the room and adjust the art materials to the state of the group.

And here is the same idea from the point of view of the student, voiced by an art therapist interviewed for this study:

Yael (art therapist, trained at Seminar Hakibbutzim):

"There were several times when the lecturer had prepared certain materials but in the end pulled other materials out of her bag.... At the end of the year we asked her about this and she replied that the materials she had prepared hadn't seemed right to her for that particular day and group and so she had replaced them..."

So the first step in a lecturer's conduct of a lesson may be to see if the group can actually approach the lesson topic (the theoretical knowledge) via the materials offered or whether the materials perhaps evoke a different topic or, as in the example presented here, evoke an emotional problem with the lesson topic. If the latter is the case then the lecturer has to decide how to respond to what they judge is happening and they may replace the planned materials. If, however, they come to the conclusion that the students' resistance is to the very prospect of working dynamically with the lesson topic and to emotional involvement in it, then the lecturer will change nothing, knowing that this is the essence of the lecturer's job—to contain the students' personal difficulties in confronting a particular topic. This is precisely what experiential

learning is all about— about teaching *"the student's entire personality, not just to those parts directly involved in learning"* (Yorks & Kasl (2006, p.50),

Andrea (lecturer):

"The idea of these courses is that I try to get the students to contain the material and that I help them open their minds to the linkages between the material and their own life in the world as human beings, not only as therapists in the making."

Almost as happens in therapy, the lecturer must contain whatever difficulties the students have, whatever form they take. If necessary, the lecturer may decide to introduce an interpretation of the art material or how it has been used (Landgarten) or refer to relevant theoretical knowledge in order to help the students understand what is happening to them and dispel their anxiety at moving up to a new level of understanding of the topic. In other words, the lecturer's job is not to evade but to contain their students' resistances and enable their students, both individuals and group as a whole, to reflect on and hold these difficulties and even to begin to reach a therapeutic understanding of what has been happening to them and through that experience enrich their dynamic and theoretical knowledge of the subject.

Once this first phase of a lesson is over—establishing the art materials to be used—Phase 2, putting the materials to use for the purpose of internal exploration (in accordance with the lecturer's instructions) begins at once. The students do this under the watchful gaze of the lecturer, alert to the atmosphere in the room and to tell-tale signs in the conduct of the group and its individual members.

7.3 WEAVING THE TRANSFORMATION PHASE 2: STUDENTS EXPLORE THE ART MATERIALS AND EXPERIENCE THEIR AFFECT

A key aspect of art therapy training is that individual students and the student group are for the most part, regarded as subjects exploring their inner world through the agency of the art materials furnished them. Drawing a parallel again between lesson processes in a dynamic-mode course and the processes taking place in a 'good-enough' potential space, this 'exploring of the inner world' is equivalent to Winnicott's 'exploration phase' ([1962] 2007), the moment when the child starts exploring the pictures in her/his head. Section 7.3 goes into two critical components of the lecturer's role as students explore the art materials and experience their affect and (in Section 7.4) offers a memorable instance of how the pentagonal space enhances this exploration.

7.3.1 The Lecturer as Eye Witness to the Students' Art Work

In art therapy training, students are taught that the process of a patient's creative work and their struggle with the art materials is more important than the finished product (Rubin, 1984; Schaverien, 1992; Moon C.H., 2002). The art therapist in their consulting room witnesses the process of the patient's struggle with the emotional content evoked by the art materials provided them, the associations these arouse, and what happens to the patient during the creative process. All this before the materials have been formed into any product. From the interview data of the present study it transpires that lecturers teaching in the dynamic art-work-based mode take the same

stance: they do not wait for finished products to appear but constantly monitor the processes going on in the classroom in the making of these products:

Shira (lecturer):

"The moment arrives when everyone has chosen their materials and has found a place to sit. That for me is the signal to put my senses on the alert. I walk around among them ...if I think it appropriate. I might go barefoot to silence even the sounds of my pacing."

At this stage of the lesson Shira's task is to absorb every particle of what is occurring in the room. Therapists, remembering their student days, described how when the lecturer was circulating around the room they could feel her "*seeing them*" and "*noticing everything that happened in the room*".

Orit (art therapist, trained at Seminar HaKibbutzim college)

"There was a lesson where I ran out of red gouache. I looked up and quickly saw that there was none on the materials table. I was so absorbed in my associations and thoughts and the artwork that I didn't feel like leaving them to rummage around so I tried to make do with what I had taken at the start of the lesson. To my astonishment suddenly a new jar of red gouache was being handed me. I looked up—into a smiling face—the lecturer had seen that I had run out and had fetched me some more."

I was so touched. It embodied for me all that those lessons were about—the lecturer saw us, saw what was happening to us, what progress we were making, how we were coping with the materials and the artwork and, when needed, was there to help."

Ellie (lecturer):

"I take notice of the process each one goes through with the materials so that I can refer to it later should I think fit."

The lecturers attach great importance to this element of watchfulness. I term the pointers they pick up during this phase of a lesson '**anchor points**'. The lecturers use them to decide how a workshop should continue and again during the closing stages of

a lesson when, together with the students, they review the lesson process and the artworks produced:

Ronni (lecturer):

"The period when they are working [with the art materials] takes all my powers of concentration. Not only do I have to concentrate on the feelings evoked in me as I watch them working but I have to keep alert to the overall atmosphere. I also take note of where each and everyone is in their personal process vis-à-vis the group. At the same time my ears are cocked for outside noises and someone only has to approach the door of the room for me to be there asking them to move on."

This alertness and attentiveness is exactly equivalent to what the therapist must do for the patient in therapy (Landgarten, 1981; Moon C.H. 2002).

This determination of the lecturers to provide their students the sense of security that comes from being watched over derives from their appreciation that these courses are a critical time for students, since the goal is that students use the art materials to go into their inner selves. It is a time when individuals and group need to be protected:

Box 7.3: Example from practice 8

IRIT (LECTURER): PROTECTING THE PENTAGONAL LEARNING SPACE

Irit (lecturer):

"For this time I insist on quiet. I first put it as request that they not talk to their neighbour and I also intervene individually where necessary....

Because if someone asks a question or throws out some aside or gets others laughing well, maybe it's the right time for them to shy away from this emotional work but they are not taking into account that the person whose attention they are trying to get is not emotionally available at that moment."

The lecturers describe this phase of a lesson as a '*sacred time*', an '*enclave*' for inward contemplation. The lecturers circulate around the room, trying to sense and absorb where the students are in their process, seeking emotional attunement to the needs of their students as they (the students) feel the force of the self-inquiry they are embarked on, each alongside the others and under the eye of the lecturer. The lecturers have to be alert to their students' emotional state, be ready to answer questions and doubts, or even to furnish alternative or extra art materials. Their role parallels that of Winnicott's '*good-enough mother*' (Winnicott, 1947, 1962, 1971, 1986) observing their child with affirming supportive eyes as the child explores the world around them. Lecturers and students agree that the lecturer has a special sort of presence. They talk in terms of *orientation*, *flow*, *attentiveness*, *gathering* and *containing*. The reminiscing art therapists interviewed made a point of the special quality of this period of time:

Sophie (art therapist, trained at Lesley college")

"It was interesting to watch the lecturer circulating around, looking at things.... whether we had scribbled something or torn something up or covered it over or had persisted with materials she had not handed out. You had the impression that she noticed everything. I felt secure, enfolded."

Noya (art therapist, trained at David Yellin College):

"You know it's an amazing feeling. Even though there were 19 of us in that room I felt I was her [the lecturer's] only daughter."

I felt that there wasn't a nuance of behavior in that room that she did not pick up on. And most amazing of all was that when we gathered together in a circle for the last phase of the lesson we suddenly found that that was how everyone of us had felt."

To bring in another expression, the lecturers at this time are resolved to 'be there', as Winnicott put it, for anyone who might need them. Nor do they necessarily wait to

the end of this phase before intervening. They are actively within it, meeting any and every need as it arises or they detect it.

It was fascinating and moving to hear during the interviews (and in replaying the tapes) every former student mention with sparkling eyes and a catch in her throat this feeling of being “*seen*” or being “*watched over*”, like an only child. Three of them even said that they found it very painful when they felt that the lecturer was not “*seeing*” them, meaning that the lecturer's presence was not matching what they felt they needed from her. One of the three spoke of her strong transference onto the lecturer of relations with her mother and herself made the connection between these relations and her difficulties with the lecturer. She laid special emphasis on how the lecturer had made great efforts to 'see' her when she was "deep within the transference" and feeling abandoned and neglected:

Yael (art therapist, trained at Seminar HaKibbutzim college)

"It didn't matter what the lecturer did, I still felt that she saw the others more than me. And think it very impressive how she coped with all the transferences thrown at her—something came at her from all of us. She gathered it all up, held it, responded as much as she felt necessary—the way she conducted herself was simply artistry."

In my interviewees' mind, a good dynamic-mode lecturer is one who conveys the sense that they will always be there when needed, who 'enfolds' the students but without obtruding themselves unnecessarily or over-empowering themselves. This corresponds exactly to the concept of 'visibility' in Klein and Winnicott—in order to grow the child needs to be seen growing.

One former student-interviewee had felt that the lecturer had been “*too taken up with herself*” (i.e. the lecturer with the lecturer herself) but had not felt hurt by that. I

noticed, however, that it made her disrespect the lecturer and express reservations as to the dynamic experiential teaching mode. The lecturers interviewed for the present study were well aware of this issue of the students' personal exposure and the problems raised by it. They stressed, however, that they needed to take care not to turn a course of study into therapy:

Anna (lecturer):

"With the dynamic experiential courses I am talking about the key thing is the language of art and this demands a whole range of skills from the lecturer, a sort of professional juggling act. In particular I as lecturer have to be able to hold the balance between each student's 'personal therapeutic' process, the course objective and what their training needs to do to make therapists of them. Sometimes I feel that we are treading a tightrope between doing therapy and conducting a workshop for teaching purposes. I make great efforts not to slide into being their therapist. I don't feel that this is within my mandate."

"I avoid going into too fraught areas, as far as one can anticipate them" said

lecturer Andrea, and most of the former students interviewed were grateful for this sensitivity and caution. However:

Korin (art therapist, trained at Lesley college):

"One course in this mode, with lecturer T. in which we went through experiential artwork with an emotional process, was terrible. She [the lecturer] dictated that we do what she did. She exploited her status—almost every sentence and lesson began with "I..." , and she notified us that she was watching us every moment. She displayed no flexibility at all with respect to the emotional materials and the situation in the class. And the way she spoke and commented and interpreted was frightening because she only succeeded in undermining our sense of security, to the point that we suspected even our own feelings."

So the lecturers' "watching" can be both positive and negative (obtrusive, invasive).

This fascinating issue deserves a brief discussion, which is all there is space for here.

Some lecturers may not know how to conduct a group in dynamic mode, which always exposes much more than the 'artist' realises. On the other hand, some of the study

participants indicated that the problems with the lecturer's surveillance of them were not instances of the lecturer's incompetence but of the accuser's own problems with the projective elements of experiential learning. Casement (1988) lays out with superb clarity how dynamic relations can be perceived through the prism of transference, counter-transference, projective identification, and so on, and he emphasizes in particular how therapists (or in the present case, lecturers) learn to decode these in order to grasp the messages being sent out by their patient (in the present case, trainee therapists). The probability is, given the nature of transference, that one or two students will translate the lecturers' 'surveillance' of them into terms of invasiveness and a poking of noses into their personal affairs. Noya, (now eight years an art therapist), recounted her own problems during her training with her status as observed object. She comments:

Noya (art therapist trained at David Yellin College):

"I myself went mad at this observation of me, my behavior and my artworks during my training. And this anger remained and was not resolved until I went into therapy [after she had graduated].

You appreciate why I now say that every trainee must be obliged to enter therapy? Throughout my training I found it very hard to consent to a state of affairs where the lecturer could observe me and my behavior as reflective of what I was feeling.

Well, now it's all very obvious—listening now to what I'm telling you the interpretation is simple: I was resisting with all my power the efforts I myself and others were making to turn me into a therapist."

In exploring this issue we have to remind ourselves that the planned and deliberate aim of these dynamic experiential artwork-based courses is to stimulate and help students to grow professionally, firstly by teaching them the theory of the profession but also by providing them pertinent experiential knowledge. It is the premise of the

dynamic teaching/learning mode that emotional difficulties not worked through will prevent a trainee becoming a good therapist for their future patients. This is why psychotherapists in general, and art therapists among them, take dynamic supervision and enter individual therapy even after graduation. They want the broadest possible understanding of their profession and its theory and techniques so that they may offer their patients the broadest possible containing of their problems (Yalom, 2006). Given such a demanding approach to training, it is perhaps inevitable that the approach will aggravate some students' untreated emotional problems:

Gili (lecturer):

"Here I have to qualify some of the things I've said. First of all, the emotional involvement of student and lecturer makes it imperative in my opinion to maintain boundaries and to appreciate that you cannot have the same relations as in therapy. The lecturer has to know when to call a halt, gather together what has come out and send a student to their therapist or get them to enter therapy if they have not already done so."

The fact that different students will take the same lecturer's conduct differently only emphasizes how delicate are student-lecturer relations in dynamic-mode art therapy training (Payne 2002; Dudley et al. 2000). Lecturers must remain aware and alert at many different levels to the feelings and reactions that their conduct of a lesson may provoke. Students may claim that they have to protect themselves from lecturers lacking in awareness but it is also true that lecturers are required to contain very hard feelings which they stir up in their students. Even though the aim of this general state of alertness is to be alive to the students' state of mind and not to interrogate their emotions, it can still provoke strong transference effects and the lecturers interviewed for the present study were well aware of this fact.

The interviews with former students show that, as students, they thought that their dynamic experiential-mode lecturers did better when they did not brush negative feelings 'under the carpet'. Lecturer Ellie makes the point that she pays attention to everything, including things that upset certain students or the group as a whole and 'problematic' behaviour by students towards her or by her towards them, as the students perceive it. She says her strategy is "to find the right moment—in terms of the lesson topic or process—to bring up these occurrences" (see Box 7.3, Section 7.5.1, and many quotes in Chapter 7.)

A clear picture emerges from the interview data that emotional investment is what bonds lecturer to students on these dynamic courses—investment as fellow human being, investment as trainer, investment as see-er and seen. That is special and confirms Shockley, Bond & Rollins' conclusion (2008) that emotional investment is one of the parameters fundamental to the mode of experiential transformative teaching.

7.3.2 Sensing Which Way the Wind is Blowing Within the Group and its Individual Members

The subject of the previous section was how and why lecturers watch over their students. This section describes a further turn of that spiral, one running parallel in time to it and referring to matters similar but not identical. This section adds shading and specifies more exactly what the lecturers are doing while the students are concentrated on their artwork.

Seeds float in the air of the classroom holding within them the 'DNA' of the process, feelings and emotional content the lesson has engendered. Consciously and

unconsciously these seeds germinate in the lecturers, who apply all their senses to passing them under review. They check them not only against what they can see but against the feelings aroused in them by all that is happening in the room, against their insight into these 'seeds' and their interpretation of them:

Ronni (lecturer):

"I can feel the students and the group on all channels—in my guts, in my head and in my contact with them — all are working. I am there and have to operate on the three channels. The course is not just a vehicle for imparting knowledge."

The 'seeds' are 'watered' by the lecturer and thoughts germinate in her as to how to continue the lesson (see Example from Practice 7).

A corollary of the dynamic teaching mode is that from the one starting point, the one course topic, the one classroom set-up and the one set of lecturer's instructions, the emotions and associations aroused will take different students in different directions. The question at once arises: How does the lecturer maintain the coherent thread of a course?

Yasmin (lecturer):

"Teaching these dynamic experiential courses is a special skill — it's not just a matter of conveying theoretical materials or the workshop you've designed. You as lecturer have all the time to keep an eye on all the artistic, emotional and verbal materials present in the room and streaming towards you on multiple dimensions and make use of them as the lesson proceeds."

What the lecturers do while their students are engaged in creative artwork adds deeper and more varied meanings to the lesson process and adds to the emotional knowledge which they will use later to elaborate on the visual knowledge provided by the students' art products. It turns out that lecturers have a very clear idea and a very

clear language for what they have to take in during a lesson. During the lesson they 'sense' and 'receive' on three channels:

- (a) the artwork and its metaphors;
- (b) their observation of individual behaviours by students;
- (c) issues and feelings emerging from the group as a whole.

I now go into these three channels in more detail:

(a) The artwork and its metaphors

Gili (lecturer):

"The lecturer's skill on courses like these is to absorb information from her observation of how they [the students] are working... What does their artwork tell you in itself, and by its presence and existence out there."

"When working with images made in art therapy the art therapist needs to be able to enter the patient's world" say Theoretician art therapists Case and Dalley (1992, p. 119).

Every lecturer interviewed stressed this:

Kate (lecturer:)

"At any given moment I have to be alert to all the patterns of creation going on in the class — someone may have spilled paint, or is working in a Sisyphean manner, or someone else is working layer on layer. So that I know where to go later with what they bring me."

(b) The lecturers' observation of individual behaviours by students

Ellie (lecturer):

"These courses are emotionally difficult and intense. In addition we set topics which not every student can cope with at the given point in time. So that even where there is resistance — 'I didn't hear the instruction' or leaving the room in the middle of guided imagination — this must not annoy the 'lecturer' part of me, but I try to understand what I have not yet created in the process in order to also contain how this or that student responds negatively to the topic."

Lecturers always pay careful attention to what their students have heard and understood of the lecturer's instructions. The data indicate that lecturers relate to 'misunderstandings' and 'mishearings' as deriving from the effect of the lesson topic on the student. In group art therapy (Rubin, 1984; Landgarten, 1981) the leader will not refer to an associative digression as a mistake (Bollas, 1987) but instead make use of it. For an instance of this see Box 7.4.:

Box 7.4: example from practice 9:
MIYA'S STORY

Miya (art therapist, trained at Lesley college):

"On a Guidance for Parents course every time I anticipated that we were going to discuss the mother's standpoint or the standpoint of others in relation to the mother, as soon as the lecturer said the words, "Take a deep breath" I would fall asleep and then wake up in confusion. And since the lecturer frowned on consultation between fellow group members I would take my courage in my hands and tell her that I had not heard or not understood what had been said...

She [the lecturer] always knew that I had fallen asleep and always answered me by saying: 'Go the materials and take what you fancy.' What was so astonishing was that in the end I had my deepest insights at the sessions when I plucked up the courage to talk about my work in the circle. It took time and happened only when I was able to listen to the responses of the lecturer and the group and observe how my difficulties were reflected in my artwork and in the feelings the artwork awoke in the other group members. And it was particularly hard for me to draw the connection between my falling asleep and the course content. When it did finally happen, when the lecturer managed to show me — because I let her show me the connections between the lesson content, my conduct and my artwork — then there was insight and I could no longer put off entering individual emotional therapy."

Miya's account demonstrates how the lecturer, in effect, made herself responsible for Miya's reluctance to engage with the topic of parenting. She did this by observing carefully **what happened**: Miya fell asleep,—and **when it happened**: as soon as the subject of mothers was broached. She displayed further responsibility by 'choosing the

right moment' to respond to this '**anchor point**' she had identified. Finally the lecturer had to decide on the **how**—how best to help Miya learn from the issue. The lecturer contained the problem and in the end this made her response and interpretation all the more effective.

It is clear from my interviewees' comments that they exploit every possible device in order to get students to display creativity of thinking and listen to their inner voices. A student's or group's struggle with the experiential learning of a given topic provides both lecturer and student/student group much useful information.

(c) Issues and feelings in the group as a whole

The issue of the 'core group' who share the student's learning experiences came up frequently in interview as a key factor in dynamic experiential courses:

Anna (lecturer):

"I am concerned all the time with maintaining the connecting link between the goal of the course, the goal of the group process and the specific artwork activities I suggest."

We have already seen that one of the factors the lecturer 'consults' when planning a lesson, workshop or transformative course is the current state of the group process--the emotional content common to all/most group members and the conduct of the group as a group. It is important, then, to re-state the comment in Chapter 2 that the use of the dynamics of the core group by dynamic experiential courses is not the same as what happens in Bion's concept of Group Dynamics (1961). Irit (lecturer) provides an example which clarifies the difference between what occurs in Bion Group-Dynamics courses and what happens in groups learning in dynamic experiential teaching mode:

Irit (lecturer):

"Group experience is of paramount importance in dynamic experiential courses. What I mean is that what I do with the experiential group I do not necessarily do with the Group-Dynamic group and vice versa. For instance, if someone eats during a group activity or otherwise disturbs it, in a Group Dynamics course we would look at this as a group and discuss when and how it happened and what it reflects, in terms of the feelings at that moment, etc. In courses in which I implement a dynamic-experiential mode of teaching I do not make a dynamic issue [of such an event] but simply lay down the boundaries myself, because as far as I am concerned, the protection of the group is my responsibility when I choose to teach in dynamic experiential art-work based mode and it is an important one."

"the protection of the group is my responsibility"—that is how the lecturers see their job—to make the group a containing place capable of holding the processes of individual and group self-inquiry. This demands from the lecturer the skill and ability to work with groups. One has to be very skilled not to let this work slide into group dynamics per se but nonetheless see what is going on in group dynamics terms and respond to it with a precise dose of bringing things out into the open. Handling a dynamic experiential core group is tricky since, after all, the lecturers have invited the students to voice their personal emotional processes. So lecturers need very delicate artistry to respond to what the students and the group bring up without letting the course turn into therapy and without allowing interpersonal dynamics to take control of the dynamic experiential learning process:

Sivan (art therapist, trained at Bet Berl):

"Once, during writing [in a creative part of the lesson] in experiential dynamic lesson, someone told me that he regretted not having stories like mine to tell and his saying that was very good for the group and the course because then we realized that, far from wasting our time listening to each other, each of us was learning from the others' stories and going through her own process by means of those stories. Today I can say that that was also how we came to understand what empathy is and that one can feel and connect to a wide range of problems and experiences without them having happened to you personally."

Over and over again the lecturer-interviewees stressed the importance of the support and insights generated by working in a group context (see Example from Practice of lecturer Ellie and her student, Mariam, section 7.4).

So lecturers use the information they gather on all these three 'channels' (the artwork and its metaphors, the lecturers' observation of individual behavior, and issues and feelings in the group) to enrich and reinforce the spiral journey they take alongside their students. From this intense attentiveness there sometimes emerges a change of direction for a workshop, or a further comment to the group, perhaps the offering of a new art material or a one-on-one response to an individual student or a small group of students who are 'sharing' or working together. If the lecturer can use the '*anchor points*' they have accumulated to make their guidance to students more precise or to provide new art materials, they can take their students to a further and deeper level of experientiality, one which enables them to probe more deeply into the process they have just undergone.

An example of this features in my account in Chapter 1 of a workshop led by Bruce and Catherine Moon in Boston, USA. I refer to Bruce Moon asking me—after I thought I had completed my artwork: "*The background—what frustration does it indicate?*" This pushed me to a further stratum of processing an experience, which for me had always been half conscious, half unconscious. The question came as he circulated amongst us and now, in light of the findings of the present study, I suppose that he felt that what I had done was just the beginning of something and had found the way to make his response unthreatening and enabling. Indeed it opened me to a further broad expanse of understanding/insight. Equally as important, he apparently gave me

enough sense of security to awaken a chain of association which led me into dark corners, to the point when new thoughts and feelings were awakened. The first stage had reached a safe place—a small naughty girl in the fields. The second stage reached much deeper place, a place relevant to the topic of the Moons' lesson: Loss. It later turned out that the Moons' brief responses /comments to us as we fashioned our artwork had provoked each one of us to reach a deeper level of self-inquiry.

7.4 WEAVING THE TRANSFORMATION PHASE 3: AN INSTANCE OF THE PENTAGONAL SPACE IN OPERATION.

Irit (lecturer):

"I need the skill to watch how they work in artwork and understand them or at least assume that I have understood them or at least have something that I can feel or hold onto inside me when I sit with them for the process of gathering things together."

At the end of every lesson the group comes together, physically, around the artwork products created during the lesson. For this phase of the lesson lecturers gather together all the information and signs they have picked up to that point and use them to assess and review the development of the lesson process. To the observation of the artworks, the discussion, and the lecturer's response to them there is added the observation and response of each student to his/her own work and the observation and response of the whole student group to each work. The coming together of all these elements engenders a new process, an epitome of the pentagonal space in operation.

I interviewed the lecturer here called **Ellie** in August, 2010. To her student **Mariam**⁸, now an art therapist with several years' experience under her belt, I applied for permission to publish in November, 2011. I have decided to present the two monologues in parallel in order to highlight how both **Ellie** and **Mariam** felt about the situation as it played out. (I have not identified the college where student and lecturer worked to prevent identification of the lecturer.)

Box 7.5: Example from practice 10:

WHAT THE PENTAGONAL SPACE CAN ACHIEVE

Ellie (lecturer):

"I want to share with you an example from a course entitled 'Populations', which was essentially about how therapists cope with patients of various kinds and from different cultures and about the differences between therapy with adults, children, parents and so on. And there was also some reference to symptoms of different kinds and what feelings they arouse in us before the students have even seen them in practice. The course also analysed what these different categories of persons and symptoms introduce into the consulting room.

*The story is about one of my students, **Mariam**, a religious Moslem young woman who always wore long grey loose-fitting clothes and a grey headscarf. Although she always looked elegantly turned out she invariably wore this long gown ('jallabia') of a coarse material in some shade of grey and her hair, neck and ears were invariably covered by a headscarf.*

The lesson we are talking about was a double one — 4 hours long— which I occasionally do when I want to conduct a more complex multi-stage process.

⁸ Exceptionally, I wish to state here that I obtained Mariam's express permission to quote this incident. First, Ellie asked Mariam if she agreed and then I met and talked with Mariam. I have altered a few identifying details since she is an observant Moslem. She it was who authorized both hers and Ellie's accounts for publication.

There was first a 2-hour workshop and then a break in which the students hung their artworks around the room and then after the break we moved as a group from one work to another, just as in an exhibition, stopping at each one and responding to it at whatever level it provoked.

I noticed, when the students (all women) were hanging up their work, that Mariam asked a friend to swap places with her so that she had a corner location and also noted that she hung one sheet over the other so that spectators saw only the upper one. I also saw that while the one underneath was done in bold colours the upper one was in delicate monochrome, a well organized and controlled study of a young woman holding a book.

This was Mariam's second year with me and I was familiar both with the process she was going through in her training and with her struggles with herself as to whether to embrace the option of emotional self-inquiry (when it put her at no risk). The idea of emotional openness, even with oneself, is foreign to her culture, even though she herself had made considerable strides in this area and we had had several conversations about her desire to change and improve things within Israeli-Arab society and especially for the children with whom she dreamed of working. Although she had never yet dared share this process with the group all her lecturers respected her and admired the efforts she was making.

As the group moved from artwork to artwork I was amazed that no one picked up on what Mariam had produced and how she had chosen to hang it. They saw only the exposed upper work and Mariam explained that the figure expressed the quiet pleasure of study. With a smile I asked her permission to respond to the second piece as well."

Mariam (Ellie's former student):

"As the group was making the rounds Ellie asked me to say something about the piece I had hung over the other one. Then when she asked if she could talk about the whole product I realised that she had seen what I had done".

Ellie:

"She looked at me realizing that I had noticed the two-stage hanging process and nodded."

Mariam:

"I can't describe what came over me — the blood rushed to my head, my heart missed a beat and I felt as though I was blushing and going white at the same time — if such a thing is possible...I felt that all my efforts at concealment had failed. I was so moved by Ellie's sensitive hinting at all this and the feeling that she would take care of me that I said yes. After all I had hung up both pieces. And inwardly I wanted them to see both. But it was not right for me to want to be seen, so I had never talked about it."

Ellie:

"She carefully rolled up the modest upper painting to reveal underneath a painting of an open lotus seen from above and done in striking colours — the colour and the precision captivated the group who responded with a spontaneous uncontrollable 'Wow!' which brought a shy smile to Mariam's lips".

Mariam:

"The group responded with such surprise — something I had never anticipated. I was really frightened. Apart from my usual fears I was different too from them in the way I dressed, as well as in my religion and ethnicity."

Ellie:

"The group responded to the work, sharing with Mariam their impression of the power it radiated, the tempestuousness it made them feel, how it was so interesting and precise and a pleasure to look at and that one could go on looking at it for ages.

And then I asked her about her concealing of it, about the strong desire that it should be seen as against the fear of that and the desire to behave properly. I made no mention of the metaphors represented nor any interpretation of the lotus flower, feeling that that would be too invasive of Mariam as I knew her."

Mariam:

"Reading now what Ellie has written, I can recall the experience but at the time I could take in no detail at all of what was said. I only remember that the group

was speaking but that I was so full of feeling, the tears just kept coming from the excitement and I just couldn't stop smiling."

Ellie:

"Mariam spoke a few words saying a little about her family, how she was thought a strange animal and this was why she gave herself an even more religious appearance because she was so afraid that someone from her family would see her as she really was. She spoke about the pain of the change she had made in adolescence, the pain of the war, about attracting attention and displaying that she was a woman who had ideas and opinions of her own, and her realisation that she would not be allowed to act like that and so she had been even more careful to keep things hidden. Some of the students who were shedding tears together with her also spoke about 'hot issues' going on at home and in their personal lives and how bad it was not to be allowed to make their voice heard."

Mariam:

"The girls were amazing, I felt embraced and protected and then I said that there was something more I had to show them — and with total impulsivity I took off my 'jallabia'. And then they saw me in a mini-skirt and tights and a tight-fitting highly coloured shirt — just like the stand-out Tel Aviv girls we had in the class. After asking permission and me agreeing they all crowded close around me in a sort of general hug-in.

It was real and heartfelt. I felt their hearts open to me and my heart open to them. I felt secure and calm and didn't want it to end. Ellie was standing by looking on kindly and I knew that she was also watching over what was happening and what the students in the group were saying to me — and today I have to say that I am shocked that I did not ask her to lock the door of the classroom before I took off my jallabia but it is obvious to me that that was because, with her, I felt the room was protected from outside as well as inside disturbances."

Ellie:

"And then she showed us how she was dressed under the 'jallabia' — it was amazing, all at once she looked 18 years-old and not the 30 she usually looked, full of colour, strong, up-to-the-minute. She was hugged by all the women in class and it was not a mere physical hug but they crowded around her and their tenderness for her just flowed off them."

To this encounter which closes each lesson, and when the students' process of self-inquiry during the lesson is put under review, the lecturer brings all the '*anchor points*' they have gathered, all the incidents and features of the lesson, which now furnish them, as it were, a dictionary and reference scheme for a simultaneously analytic and emotional assessment of the lesson process. At the same time, the lecturer must, as far as possible, not let this assessment slide into therapy but use their accumulated understanding of the students' emotional products to take the students deeper into the theoretical material relevant to the lesson topic.

Mariam and Ellie's story takes us to the very heart of a lesson process, at the stage when lecturer, students, group and artwork resonate one with the other, when what each is feeling bounces off the other within what Schaverien (1992, p.63) called the '*sacred space*', where '*magic*' can happen, that is, where all those who enter it—lecturer, students and student group—emerge from it changed. In the above Example from Practice the process touched everyone, albeit in different ways. We see that in the right conditions this PENTAGONAL SPACE can stimulate the therapeutic self to fulfil its full growth potential in relation to the lesson topic. When the pentagonal space

provokes participants to profounder self-inquiry it takes the spiral development of the lesson process to higher levels and makes it truly three-dimensional.

7.5 DISCUSSION: THE TRANSFORMATIVE PROCESS OF THE TOPIC-LED DYNAMIC ARTWORK-BASED EXPERIENTIAL TEACHING MODE

By the end of the data analysis phase of the present study there had emerged a clearly distilled perception of what constitutes the '*magic*' of dynamic artwork-based experiential teaching, or at least the visible part of that teaching. The lecturers' hard work and the group generated 'hall of mirrors' (Foulkes, 1965) together comprehend five components—artwork materials and products, lecturer and course topic, individual student, student group, and the set-up learning space—and these five components formed a *pentagonal* relationship which constituted the transformative heart of topic-led dynamic experiential art-work based courses. All student participants appeared to be transformed by the teaching-learning mode and by the individual change in them which was the outcome of numerous deep and meaningful insights affecting all strata of their understanding and consciousness.

The interview data and the numerous discussions with the interviewees led me to conclude that, within this *pentagonal potential space*, students interrogate their therapeutic self in relation to the lesson topic and that this interrogation takes the student on a profound spiral process of growth towards becoming an art therapist. This phase 'becoming an art therapist' is the very heart of the lesson/course process. *It is this spiral growth and emotional learning process which I argue constitutes the 'learning through transformation' of the courses researched in this study.* Students

recognise the power and unique qualities of this teaching mode without knowing where the power comes from and so call it '*magic*'. That they use such a word does not at all mean, by the way, that they give themselves over unthinkingly to this powerful experience: they remain well aware of what works in these courses and what is problematic.

It is clear that a course-long learning and development spiral is achieved at a level independent of individual lessons. The '*transformative- spiral*' of each lesson may be a single point on the overall course-long spiral, it may be one curve in that spiral; it may even be the whole spiral. Moreover, the process is not only 'spiral' but branches out simultaneously in plural directions: one follows the advance of the lessons and the course, another goes deep into the students' psyche and 'sideways' into their universe of associations relating to the course.

Fig. 7.2 (next page) offers a schema of this spiral growth process:

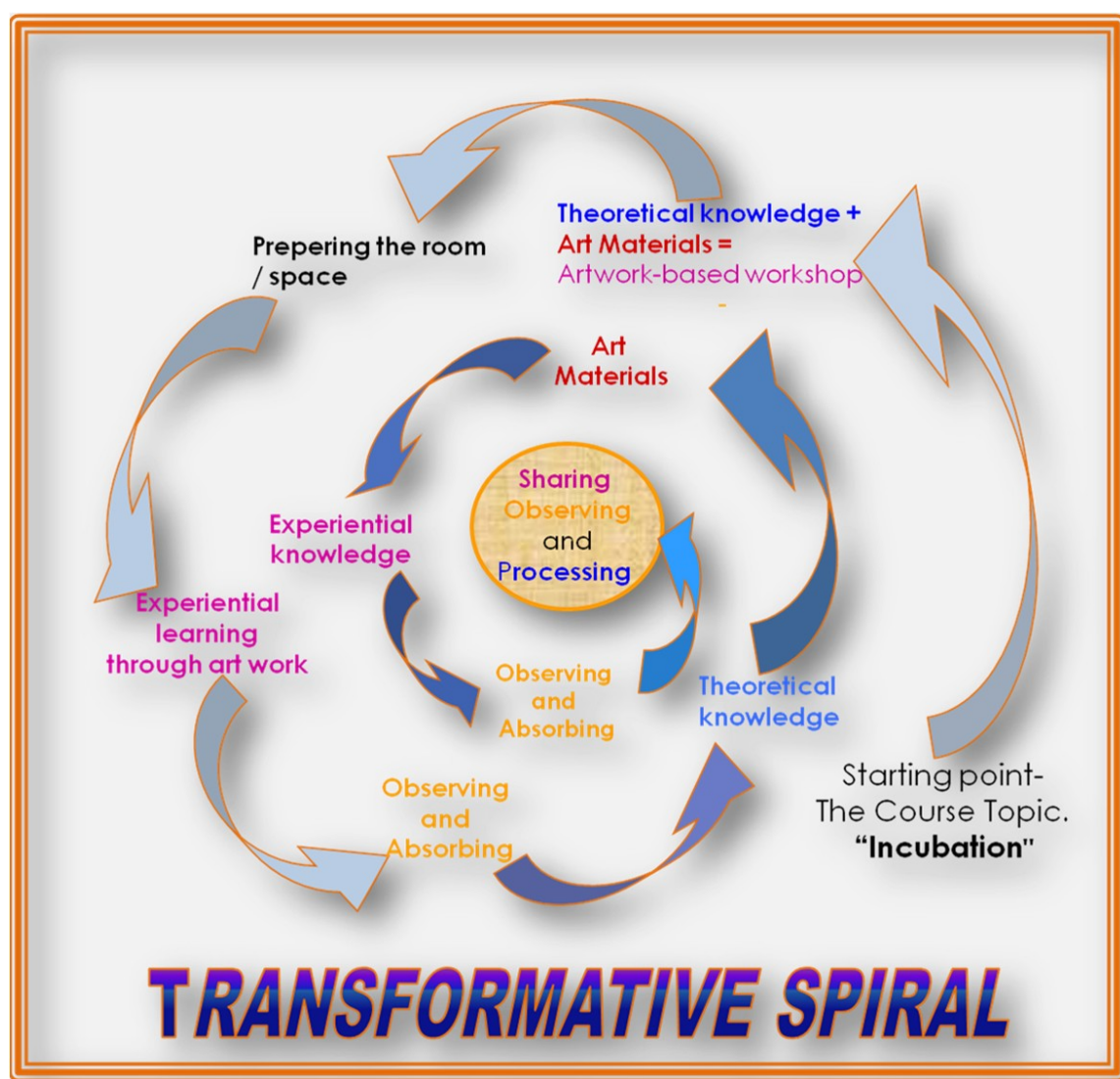


FIG. 7.2: "THE TRANSFORMATIVE SPIRAL TEACHING MODE"

A model of the spiral progression taking place during a Transformative, Topic-led course taught in dynamic experiential art-work based mode

Fig. 7.2 illustrates the 'TRANSFORMATIVE SPIRAL' path the growth process follows in almost every transformative, dynamic, experiential artwork-based lesson, and indeed over a whole dynamic-mode course. It is this spiral of learning and individual growth which seems to explain what so many interviewees in the present study called the 'magic' of dynamic experiential artwork-based courses. The very same term which

Shmais' interviewees also claimed to be the outstanding characteristic of their dynamic experiential artwork-based courses.

The interview data show that students, even if they do not know how the lecturer has planned a lesson and even if the syllabus has not told them in advance that a course will be taught in dynamic experiential mode, nonetheless recognise the essence and power of this teaching mode and when they experience its transformative power call it '*magic*'. The use of such word, by the way, does not at all mean that give themselves over unthinking to this powerful experience: they remain well aware of what in these courses works and what is problematic.

At the start of this chapter it was emphasized how necessary it is for students to show respect for art materials and artworks. Now it is evident how much this giving of respect gives back to the group. The inner cycle (the circle at the centre of Fig. 7.2) can be envisioned as the closing phase of a transformative lesson, when the students are sitting round in a big circle, and within that circle is another circle of the artworks produced during the lesson and constituting metaphorically the heart of that lesson's spiral of development. This inner circle now constitutes the set-up for a new space sitting within the space created by the lecturer at the start of the lesson. The inner circle of displayed artworks now constitute a new space for the lecturer, individual students and student group to work in and, were we able to 'zoom in' on what they were doing, we would see that this work constituted a new '*transformative spiral*'.

During the closing phase of a dynamic experiential lesson the group observes the assemblage of artwork products at the same time as it also observes how each student's discourse with their artwork is reflected in the work. In this phase, the

lecturer holds all the emotional materials which have emerged, not only from the interaction between each student and their own artwork, but also from the response of the group to this individual process and from the process undergone by the group as a group.

The group's contemplation of, and reflections on, the artworks and the process they represent enrich the group's discourse. (On the other hand, the group can also burden the individual artist with emotional materials irrelevant to their individual process but which associatively provoke them to observe their artwork from an angle they had not intended. While this new angle can sometimes conduce to growth it can also allow the artist to run away from confronting the inner materials expressed in the artwork).

The literature on group therapy, and in particular the literature relating to the special learning experience associated with the dynamic processes which take place in a core group of art therapy trainees (Payne, 2002; Dudley et al. 2000), leaves no room for doubt as to the powerful effect of the core group on students' learning and development. Working over time with art materials in this 'hall of mirrors' that is the core learning group makes the work even more meaningful than it would otherwise be. Doing this work with others looking on raises the possibility that they will see in your work inner materials of their own, materials perhaps they themselves had not till then been aware of.

ILLUSTRATION 7.1: THE TOPIC-LED TRANSFORMATIVE LESSON

FIRST PHASE: Planning the course

A) Pre-lesson preparation

- * Selecting the theoretical materials the lecturer wants to convey
- * Searching for the appropriate art materials
- * Designing an enabling workshop

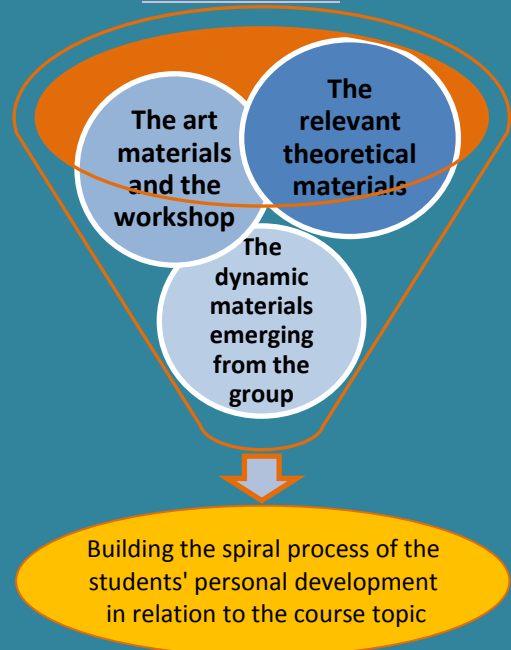
B) Setting up the classroom before the lesson for a specific workshop

SECOND PHASE: Conducting the course through two parallel processes

FIRST PROCESS

1. Stimulating the students' creativity
2. Enabling the students to play and put this play to the service of the lesson

SECOND PROCESS



THE LECTURER'S ROLE AS THIS PARALLEL LEARNING PROCESS UNFOLDS

Constantly observe and assess what is happening within the student group

To stay attuned to the students' emotional materials and connect them to the theoretical issues the lesson is designed to convey



I would argue that if we learn from object relations theory that we need to pay attention to the interaction between students and their art materials then it is vital that art therapy lecturer-course designers, demonstrate creativity and flexibility in their thinking and teaching. Lecturers must display as much creativity as they want their students to display in their self-exploration.

Let us sum up some of what a topic-led dynamic experiential artwork-based course teaches. Lecturers and students feel that they teach and learn on many levels simultaneously and that students grow as professionals at simultaneous multiple levels. The choice the students make of art materials teaches them and the lecturer from what developmental place they and, the lecturer, must confront the course topic. The extent to which the students pay attention to the lecturer's instructions teaches them and the lecturer how open or closed they are to that topic, and their conduct in the classroom teaches them and the lecturer, what they are afraid of and what fears they must face. As Rogers says:

We can gain insight by studying symbolic and metaphoric messages. Our art speaks back to us if we take the time to let in those messages (Rogers, 1993, pp.2-3).

In the closing sharing phase of a lesson students have the opportunity to observe and absorb each other's artwork products and to interact with how the artworks are reflected in the group. This teaches them how the artist-creator (and by extension their future patients) communicates themselves to their surroundings.

The way the lecturer responds to the group's artworks teaches the students how (in their future work with patients) to pick up the information which does not come from the patient's life story or their artwork but from their conduct and from other aspects

of their presence in the room. And it teaches students how to add this picked-up information to other sources to help decipher their patient's state.

From paying attention to the mutual responses of their fellow students the students learn to develop empathy to the other and to what seems impossible. In other words, from the mutual observation and absorption of each other and each other's artworks they learn to develop a therapeutic relationship. They learn how to listen to the other (their future patients), how to observe that their tacit signature (their artwork) emerges from unconscious currents. They learn how to hold this with sensitivity and to respect the ability to reflect empathically what they can sense happening in an artwork over and above the story it overtly tells. They do this through the feelings the work arouses in them, as well as from its lines and other features.

By all this they will give their patients a sense of their own (the patient's) visibility and a sense that all the materials they display will be contained. From their experience in transformative courses students learn to give their patients the same feeling their lecturers gave them. For instance, picking up '*anchor points*' transmits to the patient the message that the therapist has seen everything, the attractive and the unattractive, thinks they know how the patient feels and that that is O.K.

Finally, students learn from dynamic processes how to observe through the creator's eyes the signature a creator leaves on their artwork. Sitting in the student group at the close of a lesson and observing the artwork products, suddenly the process entailed in the making of a product manifests itself to us. We stand in the shoes of the product's creator and empathy flows. In this way students discover the delight in being understood and being seen.

7.5.1 An Extended Example from Practice Illustrating Key Findings about the Conduct of Lesson and Whole Course

To illustrate some of the key findings of this research about the conduct of individual lessons and whole courses I now present an Example from Practice from my own lecturing work but in a more extended format than previous practice examples. The main objective is to illustrate from one course process several of the components of conducting a lesson/course presented in Chapter 7. This example is extracted from my lecturer's journal (See Appendix XII), which I used to record my course planning and process, and the lesson-to-lesson preparation in response to what had happened in earlier lessons.

This example is taken from a multi-lesson process in a course entitled *Combining Art Forms* and which is taught in the second year of all Israeli art therapy training courses. The course aims to reflect how the Israeli healthcare system perceives art-based therapists as overall creative expression therapists working in multiple media, even though each therapist specialises in one particular medium (visual/plastic art, literature, movement, music, etc.). The course is designed to enable trainee art therapists to appreciate how different art materials and media work in emotional terms, so that they can refer to other vehicles of expression which their patient might be using in other contexts.

My purpose in presenting this example is not to pronounce any sort of generalization but to use it (Flyvbjerg, 2006; Kvale, 2007) to expand and illustrate some of the insights the present study has arrived at. The example from practice is to offer a glimpse into what can happen to a lecturer during the course of a lesson and why they

are always talking about flexibility of thinking, about openness to change, about adjusting a workshop to a given group.

Many of the student group who had chosen to take this course were at a stage in their professional development when they were loudly voicing fear of expressing themselves in other art media and a reluctance to try to do so. There were occasions when they even showed fear of certain visual (plastic) arts materials. The objective I had set for the course was twofold, to help the student group to have fun (Winnicottian 'play' ([1971] 1990)), and to try to get them to communicate non-verbally, via facial expression, sensations and feelings.

Incubation phase

(from the journal): "I had the idea of using the "Dadaist"⁹ concept of 'theatre and poetry of the absurd' and had planned a workshop designed to evoke personal content connected with the students' difficulties with self-expression. My plan was that every student would write two sentences saying something about themselves which they wouldn't dare say out loud. Next, they would cut each sentence into its component words and then rearrange the words into a new order, paying attention to two dimensions: (a) the visual dimension — the words in their new arrangement would form a visual pattern/shape as

⁹ 'Dada' or 'Dadaism' was an avant-garde artistic movement founded in Zurich, Switzerland, in 1916 and which lasted until 1923. It spread to other European capitals, Berlin, for example, and to New York. The idea of the movement was to challenge artistic conventions and they drew inspiration from other avant-garde movements of the time, Abstract art, Cubism, Futurism. Their somewhat random creative methods and artworks were intended to shock, with the higher aspiration of leading to wider socio-political change. The Dadaists developed collage-ism and bas-relief, for example, using a variety of unusual materials. (Official website, Janco DADA Museum, Ein Hod, Israel)

appropriate as possible to their former content, and (b) the concealment dimension — the new words would take the form of gibberish, which the author would read aloud in an intonation fitting their former content but not revealing their original meaning.

The Process

(from the journal): *“I got to the classroom early before the students arrived, took all the chairs out and spread a carpet in their place. I set out art materials for each student (paste, scissors, pencils, paper). The group arrived and I asked them to stand in a circle. We started warm-up movements so as to get the juices flowing – jumping, shaking out the arms and other parts of the body, vocalizations – this really made them lively and cheerful but the cheerfulness seemed nevertheless to conceal embarrassment. I noted that some of the students (all identifying data have been altered) had not really managed to start moving freely and get into the spirit of things, so I added a further warm-up stage (without stopping the ongoing movement): I asked one student to start doing any movement she felt like doing and then the rest of the group would pick up that movement until she had had enough, and then on to the student standing next to her, and so on. In this way we went round the whole group and it was very revealing of the state of each individual — who was in the flow and who wasn’t, and where the problems lay”.*

Two members of the group whom I shall single out here were Elizabeth and Sarah¹⁰:

(From the journal): *“Elizabeth: made a slow heavy pacing movement on the spot, exerting all her body weight and when all the others took up this movement its heaviness and the difficulty of making progress with it reverberated around the room”. (Of course, no word about this was voiced at the time).*

¹⁰ None of the students mentioned in this practice example were interviewed for the present study. All gave their written permission for the published text.

*“**Sarah:** she waved her hands while keeping the rest of her body quite still The atmosphere in the room was now free and happy except for those two girls and one other, who found it hard to get into the swing of this sort of workshop. So, again without halting the movement, when I thought the group had had enough, I decided on a change to my original plan. I divided the 16 girls into two groups of eight. Still having in mind the objective of getting them loosened up and creative and still intent on my subversive Dadaist objective, I gave each group the task of writing a short story and then acting it out in gibberish.”*

Analysis:

I had designed the workshop to protect the students by letting them work on and by themselves and by postponing the group-sharing stage to the end of the session, on the assumption that this group would have a problem with apparently 'mindless' loosening-up activity. However, the warm-up phase generated a group feeling which although unexpected I felt I could build on. I gathered together all the indications (anchor points) I could pick up as to what was going on in the group and worked them up into getting the lesson to flow to where I wanted it to get to. Although we were still in the warm-up phase I sensed that it wasn't right to let them continue working individually, that it would put a halt to something new and surprising that had come about in the room. I had to help them keep up their internal flow to where I had planned they should get to — a sense of freedom and liberation, creativity, play — but without breaking up the group feeling that was taking shape. I had to alter the workshop design, offer them new materials, something more open and responsive to the emerging group atmosphere, a form of experience which would let self-inquiry develop as broadly and with as much sense of security as I could achieve.

So on the spot I changed the materials and the instructions, replacing them with something I felt they could do together and which could sustain the group feeling which had emerged. In other words, if I wanted them to get them to flow to a place of flexibility and play I had to connect to a place of this kind which suited the group, and abandon the rigidity of the plan determined by previous lessons.

***From the journal:** “Each student of course acted as her state of mind and ability permitted. One group created a story about animals”... Elizabeth and Sarah were in this group. The third student who had had problems with the warm-up activity was in the second group, which “...created a story about a family revelation and how the different family members coped with it.”*

Analysis: This 'changing horses in midstream' furnishes a good example of a lecturer in mid-lesson locating an 'anchor-point' which she can use to interpret what is going on in her group, even when what is going on is not necessarily directly connected to the group process, and even when it is not something which it is imperative to show to the students. In this case, the stories the two groups chose to act out informed my diagnostic skills that the group who had chosen to act out a story through humanized animal figures was rather more fearful of self-exposure than the second group, since the anthropomorphizing of animals belongs to an earlier developmental stage. This confirmed the feelings I already had about this particular group but was irrelevant to the group's further activity. The goal was simply to have them lose their inhibitions and enjoy the course, to stop them being afraid of it.

Next phase of activity

***(From the journal):** "...When they came to stage their gibberish playlets the atmosphere was a mixture of liberation, embarrassment, fun, enjoyment and stress. In the group which played the story of a family the students entered fully into their roles and the audience had no trouble deciphering what the gibberish referred to. In the other group, with the story of animals needing help, only the general lines of the plot could be grasped: the feelings and features of particular characters could not be made out. Elizabeth and Sarah made a few movements and gestures but could neither get into their roles nor utter a single word — a non-performance of constipated mime. The group did their best and some enjoyed themselves but the overall feeling conveyed to the audience was one of mild embarrassment.*

For the last stage of the lesson, we set mattresses in a circle on the carpet and I asked each student to say whatever she felt like. The students shared with the group their difficulty in loosening up, in having fun and in revealing anything about themselves. The talk was interesting and flowed naturally into Winnicott's theory about the patient playing with the therapist in a created space, about how creativity requires freedom. About the realization that creativity is more than shaping things from solid materials. About how hard it is to really loosen up, about control mechanisms, about the empathy that had swept over some of them as to their patients' difficulties in working with art materials."

I will introduce at this point just two examples of personal and theoretical linkages.

In this concluding conversation phase Elizabeth and Sarah loosened up somewhat:

***Sarah (from the journal):** "Those nonsense things you [i.e. me, the lecturer] bring in are a great bore, they're not academic and they don't get us anywhere. If you would just explain that patients have different languages and that I have to understand how to talk to them that would be much more useful than me standing here making a fool of myself."*

The rest of the group, who had been together for a year already, reacted cautiously to this, saying that they knew all about patients' languages but that this was the first time that they had felt in themselves how embarrassing it was to be in an insecure place, how frightening it was to have someone watching you and how it made you think you had to be a great artist, otherwise there was no point in, for example, making a drawing.

Sarah: *"Yes, I really felt paralysed, I really couldn't move."*

Me: *"It seems to have been a frightening experience for you."*

(From the journal) Sarah, *visibly moved but emotionally collected: "I apparently simply am very frightened of being taken for a fool, or more exactly, a stupid little girl. So not only did I not move, there was no chance, with you all looking on, of me uttering meaningless gibberish words."*

Me (from the journal): *"It took some courage for Sarah to admit to that."*

Analysis: Here was a moment when it is the lecturer's job to hold the line between training and therapy, for it was all too easy to go through the door that Sarah had opened into the place of a little girl afraid of being thought stupid. Though it was important to touch on this point it was equally important not to go too far into it, into too overwhelming a place which I could not be sure of then bringing to closure. A second point is that it was necessary to remember the context of the lesson and let the students see how this incident helped develop Sarah's personality as therapist, how it brought her both benefit and embarrassment in her ability to be flexible and free-flowing, in working with children for example.

Next phase of activity

(From the journal): “...One of the other students in the group responded to what Sarah had said: “I think you often have problems speaking up in class. We talk at break-time but it’s rare for me to hear you during a lesson.”

Sarah: “I’m afraid and especially of those lecturers I respect. I don’t want them to think that I don’t know things and that I’m not good enough to be an art therapist.”

Me: “And now?”

Sarah: “Still.”

From the journal: “We all smile [the students and I] and tell her that the training period is precisely the time for “trial and error” (Piaget) and for asking questions about yourself”.

Then Elizabeth speaks up: “I’ve just realised that it was you [i.e. me, the lecturer] not letting me talk in words that made it impossible for me to take part properly in the performance, when I did so little and didn’t open my mouth. And when Sarah was speaking just now, the thought came to me that although I’m very good with words I don’t like movement and drama. So why did we do all that, what can we learn from it?”

Me in response: I began by referring to the course topic of Combining Art Forms; I recapitulated the points that had come up in the discussion; I mentioned Bion and Winnicott and the idea that in art therapy artwork is a mode of communication. Then I gathered together and mirrored back to Elizabeth all sorts of things which had occurred in the lesson relating to her and to the way she coped with being in an insecure place. I was referring to things said by her, when Elizabeth jumped up and said: —“That’s so true. Words are my strong point and I know that and that’s why I don’t like doing movement and

drama and in fact don't even like doing artwork except when I'm on my own at home. I find it hard when there's people around. But what I've seen here just now, that for me was even worse because it showed me that if you take my verbal language away from me I'm left paralysed and disabled."

***Me:** "And you found it hard to make contact with your group and with us the audience."*

***Another student said in response to this:** "I had a great time and you all saw how I acted and you could identify all the feelings I was expressing in my role and now I suddenly realise that I was having such fun. I felt strong and good at something. And you know Elizabeth (turning to her), that's because I'm no good at putting things into words. I find it very hard to articulate sentences and often get so mixed up people can't understand me. But just now was real fun". Other students then shared their own coping difficulties. And the conversation moved onto the subject of how much each one was capable of having fun 'making a fool of herself', in effect being flexible...."*

***A comment in the journal about this lesson:** "Thinking about the lesson just past, I realised that the following week it would be necessary to give them a short lecture about Gardner and Multiple Intelligences, a theory that was not on the course's declared syllabus."*

Analysis: I had had no intention of getting into Gardner but now, having heard what the students had to say, it seemed the most relevant material possible for a course on 'Combining Art Forms'.

This Example from Practice shows that in the spiral unfolding of a lesson every act leads to a product which in turn reflects a new depth of content. And, from my standpoint as lecturer, emotional linkages are as relevant as theoretical ones.

It is clear also that when I commented to Sarah that now was the time to make mistakes, and used Piaget's phrase "trial and error", it was because that phrase

embodies within it the understanding that development is a spiral, built on the basis of previous knowledge and experience, processing old knowledge into new more complex knowledge. Also, my remark to Sarah was a 'closing off' statement, appropriate to a learning context but not necessarily to a therapeutic context. It came from the place of trying to hold the line between study and therapy...from the appreciation that, had I taken one step further, I would have got in too deep and would have exposed Sarah to more than I could have gathered in the setting of the lesson. In the end I would have done her more harm than good.

More from my discussion with myself in the journal: “Gardner’s theory of *Multiple Intelligences* has become relevant to the group’s development as art therapists. From my understanding of how today’s lesson had gone I judged that Gardner could expand their understanding of the course topic and of the process they were going through, by expanding their understanding of the language we communicate to others in and the language in which others communicate with us. It would help them understand how to get to the position where one can communicate without being master of every language. Anthony Storr is relevant here on “being a creative therapist” and Winnicott on “being able to play as a therapist” in order to give the patient more space for self-exploration, in other words to expand the potential space we create for the patient. And that was the theoretical underpinning which I decided had to be clarified at this stage in things.”

Analysis: This Example from Practice continues by reflecting on the wider development spiral, the one stretching over the whole course and which comprehends all the smaller processes achieved in the pentagonal learning space of each component lesson.

The Continuation of the Process

Quote from the journal from before the lesson: *"Feeling that the topic we had arrived at towards the end of the conversation on theory had recalled some of the points which had come up during the 'gibberish' session – the difficulty of loosening up and the fear of making a fool of oneself, the workshop I designed for the next lesson was a 'scribbling,' workshop. Large sheets of paper to be hung up on the walls; there will be music and movement and the students will scribble on the sheets of paper with eyes closed, taking advantage of the full size of the sheets and the movement of the arm from the shoulder"...*

Quote from the journal from after the lesson: *"I arrived early to hang the paper on the walls. In front of every sheet of paper were a chair, pencil, rubber and pencil sharpener, and in the middle of the room a table with Panda paints and coloured pencils. So there it was again, the careful set-up for a potential space even when we are deep into a developmental process, deep into the theoretical and experiential learning of the course topic, I'm still setting out their art materials, still setting up for experientiality and a secure and optimally broad space for the students' self-inquiry."*

More from the post-lesson journal quote: *"Stage 2 of the workshop, after the students had scribbled on the paper was to open their eyes, find in the scribble a figure that sprang out of it, erase all the lines not relating to that figure and then work on the figure using the colours from the table in the middle of the room.... The process went amazingly"*

Conclusion based on journal quotes: *I decided to carry the process over into the next lesson, for which the students were asked to bring in material relating to the figure and during the lesson create something relating to their invention...The process continued for another several lessons until we got to a lesson in which the classroom discussion was about how different the students were when they were in a therapy session with a patient and that sometimes*

aspects of them in a therapy session were completely the reverse of how they conducted themselves in their own world.

I related to this topic and for the lesson after that I asked them to write a paper of not more than 3 pages on creative forms—diptych, triptych and polyptych. I asked them not to just copy material from the internet but to find specimens of paintings of each category and to write down the thoughts and feelings that came to them in reaction to these works of art.

Analysis: At this stage, even the journal shows how I as lecturer am already speeding ahead with process-building associations. It seems that the session with which I began this Example from Practice was a very stimulating one for me, as well as significant for the group. Indeed, as soon as I grasped what element of the lesson topic was relevant to the stage of their development as therapists the majority of the group had reached, I knew how to make their experiential learning much deeper. I designed workshops tailored to the emotional content which had emerged and took their theoretical grounding deeper by means of theoretical comments during lessons and the papers I gave them to write, and so on. Instances of theoretical topics in this Example were the time spent on artistic forms, currents in art and how they are reflected theoretically in development processes in therapy, and the theoretical insights of Gardner, Storr and Winnicott on matters relevant to the group.

Conclusion based on journal quotes: *They submitted the papers the next lesson and then received their assignment for the inter-semester break – to create an artwork in one of the forms they had written about. On their return from the break we would arrange an exhibition in the classroom of these new works. Each student would hang their work how where they thought fit with, alongside it, a sheet of explanatory comment, or a story or poem, or the student could give spoken commentary – whatever they felt like.*

Post-lesson journal quote: *“The exhibition was remarkable for the depth of the creations, and the commentaries added further depth....*

An example of artwork: *One student composed a triptych relating to her father’s disappearance. She took old photos of each parent and attached one to each of the two outside panels of the triptych so that her parents’ gazes seemed to cross and, at the same time, look at her on the central panel where she had painted herself. And to this composition she attached a poem. The whole took us on a journey about coping with loss, loss from a different angle, not relating to a death but to mourning a missing experience.*

7.6 CONCLUDING ANALYSIS

One of the most instructive conclusions from this analysis of the conduct and unfolding of a dynamic-mode lesson is that Piaget’s three-dimensional spiral developmental pattern (see Fig. 7.1) could be observed both in each lesson and across the whole of the course. Every student’s idiosyncratic growth was activated and reflected.

Every dynamic-mode lecturer tries, and often succeeds, in getting their students to embark on a personal journey, taking the lesson topic as its theme. Each student will grow in a different direction, each according to the ‘baggage’ they have brought with them to the course. This ‘baggage’ the lecturer will respect, for the lecturer does not advise the student what to think about the topic, rather they push students to explore the topic emotionally and cognitively, each through the prism of their own knowledge,

life experience and feelings. Taking this journey within the context of the core group and speaking with and listening to fellow group members confronts each student with a range of reflections, responses and predicaments in relation to the topic and these encounters broaden the spiral of their development or, more precisely, the curve of the spiral related to the lesson topic.

Each student assimilates the information this process offers through their own personality and emotional psychodynamic capacity, deploying at any given point in time the store of knowledge he/she has garnered to that point.

It is key that the lecturer remain alert to every physical-artistic-communicative expression in the classroom. This is centrally relevant to the ongoing emotional process undergone by every individual student and the group as a whole, and equally relevant to the lecturer's ability to transmit the course's theoretical material (the topic). Together, all these elements enable the students to explore a topic through their inner selves and use all the other content emerging from the student group for the same purpose. By this means the students' therapeutic personality grows and expands in relation to the course topic. Also key to the inner change in the students is that the way the course is taught is influenced by the dynamic emotional materials emerging from the students in response to the lesson/course topic. But this statement is not to be understood, nor is this latest example of practice to be understood, as meaning that it is the students who, by their responses, direct the content or development of a dynamic experiential artwork-based course. The point to be taken from this example of practice is that this teaching mode requires considerable flexibility of thinking and conduct from the lecturer. He/she will always look to 'put

over' the topic in the deepest and most effective possible way and so will let their teaching respond to movements within the student group. The processes the students go through in response to a topic are a key means by which the topic is instilled in their consciousness and thinking. This widening of their universe of associations will eventually widen their capacity to contain and empathise and so be better therapists. This creative flexibility on the part of the lecturer echoes the circle of creativity illustrated by Fig. 6.1 The lecturer's modelling adds another dimension to their teaching. What this and the following practice examples show is that while the lecturer, because of the teaching mode's dynamic character, may well adapt the teaching of the planned course syllabus, while parts may be shifted around to be introduced earlier or later, the topic itself with its associated theory and practical elements will always be taught as originally planned.

CHAPTER 8: CONCLUSIONS

8.1 INTRODUCTION

My research field has been what art therapy lecturers want to achieve for their students by means of topic-led dynamic experiential artwork-based courses, the methods and techniques they deploy in those courses in order to realise these achievements, and the effects of those methods and techniques on the individual student's personal and professional development.

The study has described how lecturers plan and design such courses; how they deploy this teaching mode not only to set in motion processes of group and individual development but also to teach a single selected theoretical topic; how they set up the room and set out art materials to support the emotional developmental process the lecturer has in mind; how the lecturer conducts a lesson/course using the emotional materials which emerge and the artworks which are created during it; how they respond to what happens between the students and their art materials and artworks, between one student and another, between students and lecturer and between the students and the topic/issue they are being taught, and how all these elements manifest themselves in the lecturer's conduct of the course they have planned and designed.

A key research goal has been to construct a model of how to design, plan and conduct a lesson/course so that it fulfils the designation of '*transformative, topic-led, experiential, dynamic and artwork-based*'. Currently in Israel these courses are taught widely in almost every post-graduate art therapy training programme on the grounds that they stimulate individual development as no other category of course does. But they are designed and conducted almost entirely intuitively. I believe that this dissertation has provided a conceptualized, rationalized grounding for art therapy lecturers' intuitive ideas, and for the way the art therapy lecturers (myself among them) plan and conduct these dynamic experiential artwork-based courses. This study offers new insights into the teaching of art therapy. And it sets out the practical steps, the pedagogic tools and the dynamic interventions in planning and conducting a course which make the course transformative.

In spring 2011, the Knesset (Israeli parliament) committee appointed to decide which art therapy training programmes would be authorized to award Masters degrees began reviewing the content of each programme. This awoke art therapy lecturers to ask themselves precisely how they taught their profession to would-be art therapists and since then I have received from them more and more requests to take part in my research. Invitations have flowed in to talk about my interim findings in conference panels and other venues. Veteran lecturers and therapists, with fifteen and more years of experience, have awoken to the real fear that since not enough of them have a PhD qualification to teach all the programmes likely to be accredited (holding a PhD has been made a requisite for lecturing on an accredited post-graduate training programme) the next generation of art therapists may be a good one but will not necessarily be trained as art therapists in the way that it has been thought vital to train

them for forty years. And when these lecturers and the chairwoman of the professional association called on me in 2011 I realised that their main fear was for the loss of the knowledge and skills needed for training future art therapists by means of topic-led dynamic experiential artwork-based courses, knowledge which to this point in time has been passed on from student cohort to cohort by experiencing what it is to take such a course and watching the lecturer model the techniques and skills required.

In this final chapter I return to the research questions posed at the start of this research journey and respond to each with the findings and insights I have gained over the course of this study. I then set down the contributions this thesis offers to the art therapy community and conclude by presenting some the implications of the study for the near future.

8.2 ADDRESSING THE RESEARCH QUESTIONS

In the research study presented here My goal has been to unlock and conceptualize what so many students call the 'magic' of these courses by answering three research questions:

- (1) How do art therapy lecturers and students in Israel perceive the topic-led dynamic experiential artwork-based teaching mode and its effect on a student's psychotherapeutic self?
- (2) When do art therapy lecturers in art therapy training in Israel deploy a topic-led dynamic experiential artwork-based teaching mode?

- (3) How are topic-led dynamic experiential artwork-based courses designed and conducted by their lecturers?

Research Question 1: *How do art therapy lecturers and students in Israel perceive the topic-led dynamic experiential artwork-based teaching mode and its effect on a student's psychotherapeutic self?*

The lecturer-interviewees said in various formulations that, while they cannot easily measure the effect of dynamic experiential learning and cannot always specify what is acting on what, they nonetheless 'know' what they know and they know that in the dynamic experiential teaching/learning mode they work differently from their teaching of other courses.

Lecturers also laid great stress on the model of professional conduct they offered — a fusion of personal guide, therapist and educator. The role many of my lecturer-interviewees actually saw themselves as fulfilling was that of 'tutor'.

Some offered the insight that the higher the level of their emotional involvement with the student group and its individual members, the more emotional energy was demanded of them. Add to that that the investment is multiplied by the number of students in the group and it is evident that the quantity of shared emotion and emotionality is very great. Thus the Israeli topic-led dynamic art-work based-mode lecturer makes a heavy and deep emotional investment in a course and because of this will themselves undergo a significant metamorphosis corresponding to the make-up of the student group, the processes the students themselves undergo and the transference contents they lay at the lecturer's door. (Yorks and Kasl, 2002; Kolb et

al., 2000; and Winnicott, 1963, all confirm this mutual emotional investment of dynamic experiential teacher and student, of therapist and patient.)

The interview data present a picture of strong transference bonds between students and lecturers. The students' level of exposure—behavioural, verbal and artistic—is very high and puts them in a vulnerable state. For all the difficulty and distress of students entering what can be an unfamiliar and frightening arena, both the professional literature and the data from my interviewees say that it is letting the component elements of that arena really 'get to' you that opens the way to personal growth and change. The courage to experience and feel is key to the change/growth process, both for student and lecturer. When students have the courage to allow themselves to express their vulnerability—and it does not matter in what direction—then, one may infer, they feel safe within the student group and the group and individual process. Or, as Brene (2011) puts it, they feel "*worthy*" enough to allow themselves authentic expression of elements of their psyche.

It is the lecturers' job, the lecturers say, to hold this vulnerability. They must protect the students and stand up to their expressions of resistance and frustration. To this end lecturers exploit their own capacities of flexibility and creativity to provide the student a space for self-inquiry into those facets of their personality which will make up their future professional therapeutic personality. And the lecturers expand the student's own flexibility and creativity by adjusting the process, the art materials and the workshop to the student group, and to the dynamic between the group and the course topic. And while all this is going on, the lecturer must stay alert to the feelings being aroused in the students and to the atmosphere being created any given

moment, as well as to the emotional materials through which they, the lecturers, are trying to guide the students on their course-journey. The lecturers' rich store of knowledge across multiple domains illuminates their capacity to appreciate what is happening with each student they are working with at any given moment.

Dynamic-experiential-mode art therapy lecturers in Israel hardly talk to each other about the way they work, and they work almost entirely by intuition. So I was amazed by the following comment from a lecturer at the closing of my interview stage with her:

Gili: *"I have developed with a colleague a model of integrative thinking as to how to help students always think multidimensionally... [and] it was good to see, when we observed the students, how I as educator really could help multidimensional thinking be a reality. From what you [O.H. the researcher] have told me you are in effect investigating the same thing at the level of the whole course and this is surprising but right on the button."*

Gili had not read the literature on the subject but the way she and her colleagues at their place of work planned their lessons and courses closely matched the dynamic experiential transformative approach and agreed strongly with Waller's (1984, 1995, 2012) views on the way to teach art therapy. Gili's comment, the analysis of the body of interview data, and even more so the explicit observations of my lecturer-interviewees as to the great usefulness of my research, point vividly to a critical gap in Israeli art therapy training, which they recognised this study as a serious and legitimate attempt to fill.

Research Question 2: *When do art therapy lecturers in art therapy training in Israel deploy a dynamic experiential artwork-based teaching mode?*

This question proved to be the simplest to answer although the picture formed through the data was nonetheless surprising. It transpired that Israel art therapy lecturers employed the dynamic experiential artwork-based teaching mode for any topic that the curriculum required them to teach and that its application at this moment in time to the spectrum of relevant topics seems to be endless. It could be argued that the way Israeli lecturers use the dynamic experiential artwork-based teaching mode to take students through an emotional process directly connected to, and illustrative of, a lesson topic or course topic could be extended to teach any theoretical topic. (See Implications of the Study below).

Research Question 3: *How are topic-led dynamic experiential artwork-based courses designed and conducted by their lecturers?*

The courses are usually built around theoretical topic embodied in a dynamic experiential art-workshops which entail working with and through the emotional materials aroused in students during each workshop. The course is taught in the language of art therapy. That is, it explicates theories and concepts at the same time as it demonstrates—in a most personal, deep-reaching and special manner—how to realise those theories and concepts in consulting room practice. Students see those concepts vividly exemplified before their eyes as they work, listen and interact in the classroom. They learn and absorb on several levels simultaneously in a process which is, effectively, the heart and soul of their therapeutic development. Furthermore, this language is a long-term one. By this I mean that it turns into a subterranean river and, though forgotten, continues to 'feed' and 'water' professional growth long after students have graduated—as numerous lecturers and students quoted here attest.

The lecturer's work is guided throughout by the selected course/lesson topic. The topic and the theoretical material relevant to it constitute the spine of every course or lesson and around them and in relation to them the lecturer weaves the strands of the conception and design of the course they have created, thus giving each course its particular life and shape. Form and content go hand in hand, the lecturer ensuring that the process taking place in a course echoes the theoretical content they wish to convey. In other words, the flow of these courses has two currents in it— one follows the course topic more or less closely and the second follows a process of individual growth and modification in the students *in relation to* the course topic. The interview data also show that Israeli designer-lecturers have expanded Winnicott's idea of 'play with materials' (Winnicott, [1971], 1990, pp. 53-64) to a 'playing with cognitive materials'. By this I mean that these courses enable students to creatively and complexly explore their own relationship to any given lesson topic. Here it is worthwhile repeating the point made at the end of Chapter 7 that a feature and consequence of the experiential teaching mode is that one of the 'channels' through which the lesson/course syllabus is taught is 'through' the students' feelings, as these express themselves in experiential artwork, and through their responses to the responses of their fellow students to the lesson/course topic. Because this is so the lecturer may deflect the learning/teaching in response to these movements within the student group but the planned syllabus material, with all its theoretical content and cognitive and practical elements, will not be deflected but be taught as planned from the outset.

This only goes to further illustrate the unique complexities of teaching in dynamic experiential mode. To enable the transformative effect he/she is looking for the

lecturer must judge when to allow the dynamic investigation of the planned topic to be diverted/swayed by processes created within a lesson but at the same time also judge how to connect these 'diversions' to the overall course topic so that that it remains 'topic-led'.

The complexities of managing these courses involve the lecturers in an intense emotional investment, far beyond the normal practice of lecturers in academic Master's degree or Master's- level studies and very different from the normal hierarchical division of roles between lecturer and student in academe. Both the lecturers and the former students interviewed for this study were in total agreement that the lecturers fought for every student. By this they meant that the lecturer tried to contain each student and their resistances so that eventually they would agree to enter the emotional process associated with the specific topic path that the lecturer was trying to take them through. If the lecturer succeeded in this then, as Laila (a lecturer) put it: *..."from then on, the process does the rest..."*.

All the lecturers divide their work on a dynamic experiential course into two—its preparation and its conduct. About the pre-planning of a lesson they talk in associative, almost meditative terms. They depict a time when their consciousness is quiet, when their human, professional and emotional capital (Bourdieu, 1996), that "subterranean stream" they drink from (Jung, 1973) and which they are usually not aware of during regular day-to-day functioning, exerts its influence on their choices as they mull the workshop content and select the art materials appropriate to the topic to be taught. The first lesson of a course is planned in detail but to the subsequent course continuation there will always accrete the materials which emerge from the

students as the course proceeds, from their responses to the topic, to the art materials and to each other, and from the group process as it unfolds.

While students are creating their artworks the essence of the lecturer's role is to act as 'eye witness'—to the students' artwork and to their conduct within and response to their individual process and the group process. I term the nuances lecturers pick up on during this eye-witnessing '*anchor points*'. I chose this term because it exactly conveys how the lecturers deploy the whole range of hints and indications they gather from their observation and other professionally-attuned senses with the aim of deciphering what is happening to their students (see Chapter 6). They use these anchor points for later decisions on the continuation of a workshop, on the design and content of the next lesson, on what new theoretical material needs to be introduced in response to the group's reactions to earlier material and the way it was conveyed and on the very organization of the remainder of the course.

There emerges from the interview data a picture of the lecturers' efforts to expand their students' world as independent art therapists as this connects to the topics taught in the curriculum, to urge them to find their own voice. Indeed, the lecturer-interviewees stressed that one of the objectives of dynamic experiential artwork-based courses is to give students the chance to try out their creativity as therapists, to give them the opportunity to understand the necessity of truthfulness and honesty, and that no interpretation, therapeutic intervention or other response of theirs can have any significant influence on the patient's process if all they do is "*declaim someone else's words*".

It is the lecturers' job to journey with the students through the curriculum topics, making halts to contemplate together with them the possibilities from which they must choose. It is the students' role to open themselves to the lecturer's enabling presence, to surrender to the transformations which will endow them with new strata of knowledge to let the core group, the art materials, the theoretical material and the lecturer help them grow into a place where they learn above all to search for answers within themselves. For when they start to work as therapists every difficulty will have to be responded to there and then.

Thus, when students observe their lecturer in the learning space the lecturer has created for them, one of the elements they will introject will be how the lecturer conducts herself/himself and the dynamic experiential artwork-based course they have designed, how they handle the content which students offer for sharing, how the lecturer treats their own presence within the developmental process they have instigated, how the lecturer handles the group and the artworks emerging from the individual students' encounter with the art materials set out for them and the emotional materials arising in the course of this encounter. It may be fairly said that that the lecturer models the expanded space for self-inquiry which they have created for their students. One could epitomize and say that the lecturer has to model the role of art therapist within the framework of the role of educator.

As one might expect from the foregoing A major feature of topic-led dynamic-experiential, artwork-based-mode courses is the many skills the lecturer needs:

Mika (lecturer):

"You learn this art of adjusting the course content to the... the structure of the student group and its internal dynamics.

That is all part of the days I spend preparing for a course. On top of that, you must have very close acquaintance with the art materials and experience and expertise in working with groups...Throughout the course of a lesson you have to know how to 'read the landscape'. The lecturer must be responsive to what he sees and above all know what to do with what she sees...and when to do it if it's not something requiring an immediate solution."

Mika's rather terrifying enumeration of the skills a transformative-mode lecturer needs can be summed up in four components:

1. A strong theoretical grasp of the course topic;
2. Detailed knowledge of the student group;
3. Expertise with art materials;
4. The dynamic expertise of a therapist and group leader.

To grasp all these divergent rhythms and bring them together into something meaningful which the students can understand and assimilate, and to do this at an emotional and theoretical level, as well as at the level of the practical conduct of the lesson, requires from the lecturers juggling skills of a high order. They must simultaneously:

- Hold the balance between the students' personal 'therapeutic process', the goal of the course as a whole, and what it takes for the students to become therapists;
- Make their instructions to students as to how to experiment with the art materials compatible with the lesson content;
- Gather together the emotional content contained within the artwork products and help the students observe it;
- Conceptualize the emotional materials emerging during the lesson—at the individual, group and theoretical levels—by

extracting meaning from the artwork products which will explain to the students what is happening to them in response to the lesson/course topic;

- Manage things so that the lesson does not have to cut off in the middle of the process it is supposed to accomplish.

The lecturers who construct and conduct successful topic-led transformative courses in the dynamic experiential artwork-based teaching mode are the ones who put their own therapeutic personality into their lesson planning and conduct and who, as far as possible, conduct lessons on the lines of a therapy session, but without crossing the boundary into doing therapy. They make use of every intuition and sensing and association which may come to them at any moment of a lesson, and from whatever source of information, in order to grasp what is happening to individual students and to the group as a whole and in response to the course topic.

The art therapists interviewed for this research (all former students on many dynamic experiential artwork-based courses) singled out in their former lecturers the characteristics of humanity, acceptance, flexibility and the ability 'to say the right thing at the right time'. In sum, the interview data present a picture of the lecturer as 'good-enough mother'.

Dynamic experiential artwork-based courses demand the lecturer's presence in time, the presence of their personality, their therapeutic presence—enabling, holding, treating, organizing materials—and extreme alertness throughout a lesson. The role also demands creativity at multiple levels of awareness, and flexibility of thinking. It may be very reasonably said that planning and conducting a topic-led dynamic experiential artwork-based course is an art-form in its own right.

For all that, the 'magical' transformation that occurs around and in reaction to the topics taught in dynamic experiential artwork-based courses will work only if the lecturer has been educated to really be there for the students, ready to go with them on a shared journey of individual growth, and if the lecturer knows how to get the students to trust them enough to want to travel with them.

8.3 CONTRIBUTIONS MADE BY THIS STUDY

Contribution 1: A new extension of experiential learning

Experiential learning is already a significant element in art therapy training around the world, oriented chiefly on learning within a student group, on training students in empathy and in containing the emotional processes they undergo. To this current use of experiential learning in art therapy training the topic-led dynamic experiential artwork-based course developed by Israeli lecturers is an important addition. It is important because it is expressly designed and conducted to provoke individual growth and emotional and mental change. This growth process, moreover, is intimately and directly joined both to the course topic, to the individual student's personality and current stage in life, and to the dilemmas which worry them with respect to the course topic.

The findings of the present study put me in a position to claim that these courses meet the criteria of transformativity, in that they stimulate and enable their students' personal and professional transformation on their way to becoming art therapists.

Contribution 2: Describing how to create and conduct a topic-led dynamic experiential artwork-based course

The in-depth interviewing of senior art therapy lecturers, which has been the heart and soul of this study's research effort, has furnished ample data to describe—in practical, professional and concrete terms— how Israeli lecturers conceive, plan and conduct topic-led dynamic experiential artwork-based courses, the devices and techniques they employ in each of these three stages, and for what specific purposes. Nor does the thesis ignore the less concrete components, such as the lecturers' heavy emotional investment. All this has been set out in Chapters 5-7.

Topic-led dynamic experiential artwork-based courses are composed from several languages and each element of the course has its own dynamic language, reflective of the designer's personality, but that the chief language they are taught in is that of art therapy. This language combines three points of view or sources of input—the art materials and how they are handled and responded to, the creative process, and the artwork products. The other languages present in the classroom are—verbal psychodynamic language; behavioural-group language; transference language; and the languages of the theories relevant to a given lesson.

Contribution 3: Explaining the 'magic'

Now that the analysis of my study data is complete, it can be said that the magic I set out to decipher comprises a number of components and that dynamic-experiential-mode courses are built on the principle of combining and integrating these several

components. The crucial and particular quality of these courses is that the lecturer carefully designs and conducts them to generate in the student profound personal emotional development in relation to the course topic. This development builds up in the form of the students' emotional and spiral response to the course topic and the art materials, as the course unfolds.

This response and personal development take place in what I term a pentagonal space, of which the five vertices are the individual student, the student group, the lecturer, the art materials and the products generated from them, and—the fifth vertex, whose active role is introduced by this thesis—the classroom set-up and the teaching-learning space this creates. This pentagonal space is an extension of the triangular space characteristic of the consulting-room relationship between art therapist, patient and artwork materials/products and is completely essential to the topic-led dynamic experiential artwork-based courses developed in Israel to train would-be art therapists.

In his *Playing and Reality* ([1971], 1990, p. 38) Winnicott expands on the idea of transitionality. In effect, he describes the therapeutic situation as the extension of an intermediate potential space and situated in the overlap between two areas of play, that of the patient and that of the therapist. This extension of the idea of the 'holding mother' to the concept of 'a facilitating environment' and a 'holding therapist' has enabled me—with the help of the study's interviewees—to extend the current observation and understanding of art therapy training programmes by taking a point of view not yet adopted by the academic world. Chapters 5 and 6 have shown that dynamic-mode lecturers are doing exactly what Winnicott described: they operate

above the level of feeding-in information: rather, they create for their students a facilitating or enabling environment, the pentagonal space mentioned above. In effect this is a Winnicottian potential space (Winnicott, [1971] 1990; [1947] 2009), which they have tailored to enable students to probe into themselves in relation to the chosen topic.

Within this pentagonal potential space, students interrogate their therapeutic self in relation to the lesson topic and this interrogation takes the student on a profound spiral process of growth towards becoming an art therapist. It is this spiral growth and emotional learning process which I argue constitute the so-called '*magical transformation*' undergone by students on the courses researched in this study. Students recognise the power and unique qualities of this teaching mode without knowing where the power comes from and so call it '*magic*'. What makes *topic-led dynamic experiential artwork-based courses* transformative for their students is, essentially, the combination of experiential learning—the main pillar of whole-person learning—with transformative teaching techniques.

Another key finding and contribution of this research has been that, essentially, dynamic-mode lecturers teach in the way they practise therapy and that this too is part of the core of these courses' developmental strength and 'transformative power'. Students on these courses not only 'know' and 'understand' and 'become familiar with' the language of art therapy but seem to 'feel' it and to be driven by it, and not only at levels of conscious awareness but at unconscious levels too. Therapists, by mirroring the process their patient is undergoing, enable the patient to find his/her selfhood. In similar fashion, I would say, each lecturer-designed transformative course provides

trainee art therapists the materials to mould another part of their personality into a therapeutic personality.

It was very meaningful to hear how much the art therapists interviewed for this research valued my integration of theory, artwork and emotion. They were acknowledging a further input of this study into professional knowledge and practice. By demonstrating that the liberal use of the loaded term 'magic' in relation to the courses researched here has a basis in objective professional judgement and by setting out the factors and techniques which generate this 'magic' and explicating it in terms of psychological concepts and theory this thesis has given Israeli art therapy lecturers, and perhaps others elsewhere too, firm conceptual ground to stand on

The research reported here has been conducted within the Israeli context on an extension/expansion of dynamic experiential courses developed by Israeli lecturers. The purpose has been to reach knowledge and insights which can be drawn upon by art therapy educators everywhere who use transformative courses and a dynamic experiential artwork-based teaching mode to enable students to develop their therapeutic and creative self. Although I do not claim transferability to all topic-led courses in art therapy training wherever, I do argue that the phenomenon researched by the present study is a significant one which deserves to be better known in the profession internationally and that art therapy lecturers outside Israel may well identify with and even feel reinforced by many of the issues raised by my research participants or deduced by me from their reported experience.

I also argue and illustrate how the '*transformative learning*' I have explained is indispensable to the training of the next generation of art therapists—see Contribution 4 below.

Contribution 4: The input of topic-led dynamic experiential artwork-based courses into the goals of the art therapy profession

I have tried in this study to profit from the example set by Beitman and Yue (1999) who investigated approaches to psychotherapy training, not according to the theory behind each approach but according to the educating mode chosen for the training. For contemporary art therapy literature displays two trends in theorizing about the profession and one of these trends is to compile a mega-theory embracing all the therapeutic approaches now current in the profession. I feel that this dissertation is a step in that direction—an acknowledgement and assertion that a necessary component of art therapy training is topic-led dynamic experiential artwork-based courses which respect the profession's essential character and accentuate its uniqueness. My aim in this is to empower practitioners on the theoretical level and, perhaps even more so, on the practical level, by combining theory, artwork, emotional processes and transferential relations into one coherent self-developmental entity.

Further, I would argue that this study has exposed the nature of these courses' unique contribution to art therapy training. All this study's participants, lecturers and students, agree that these courses make an irreplaceable contribution to an art therapy student's emerging professional self. In other words, not only have I explained how dynamic experiential artwork-based courses work their 'magical' transformative

quality but, further, how this process is indispensable to the training of the next generation of art therapists.

I also think it fair to say that this thesis has demonstrated a direct, essential and indissoluble linkage between, on the one hand, many of the therapeutic concepts and skills art therapy training must teach and, on the other hand, the dynamic experiential artwork-based teaching mode. That, in a nutshell, the courses taught in this mode are necessary.

Contribution 5: The current Israeli context

At the time of writing (summer, 2013) the Israeli art therapy training and accreditation system is in the throes of basic change. The profession, its conditions of work, its teaching methods and its syllabus content is being academicized and formally regulated by the state. It is one of my hopes that the legislators will grasp one of the key findings of this dissertation, namely that art therapy lecturers and students deem the training contribution made by topic-led dynamic experiential artwork-based courses to be no less critical to the formation of the next generation of art therapists than it has been to the formation of the current and preceding generations. Across the art therapy world over the last decade the acceptance has spread that the transformative teaching mode, as it has developed out of the insights of experiential teaching, is a key agent of personal, professional and social change in would-be art therapists and that it imbues and instils lesson content to a depth and thoroughness that no other teaching mode can match. To my keen regret, the current trend in Israeli academic art therapy training is going in an opposite regressive direction, taking the profession to a place disrespectful of its essential values, quality and importance.

The data my research has gathered from the elite of the art therapy profession in Israel (fifteen art therapists, eleven lecturers and three programme directors) show clearly and unambiguously that students find dynamic experiential artwork-based courses essential to their training as art therapists. That is another important contribution that this study has made, certainly in the Israeli context. I would argue that Master's-level art therapy training in Israel would benefit profoundly if transformative topic-led courses conducted in dynamic experiential artwork-based teaching mode became a firmly established component of its curricula and if future generations drew from these courses the same inspiration as earlier ones.

8.4 IMPLICATIONS OF THIS STUDY

The data of the present study would seem to argue that the conception which has taken shape—that lecturers use the dynamic experiential artwork-based teaching mode to take students through an emotional process directly connected to, and illustrative of, the lesson or course topic—could be extended to propose that any theoretical topic could be taught in this way. The lecturers who teach in this transformative artwork-based mode could plausibly say to their national regulatory authority: "Tell us what to teach and we can offer you the ultimate mode of teaching it"—a mode which enables students to assimilate the 'what' in a way no other mode can and which, at the same time, stimulates their therapeutic personality to grow and develop in relation to the topic taught. Much further research is required to

substantiate this argument but the well-grounded claims put forward by this thesis constitute a substantial start on that road.

Interviewees' criticisms of the Israeli art therapy training system and its lecturers:

The criticisms were directed, approximately speaking, at two targets: (a) How the system deals with the student who is unprepared for, or unable/unwilling to take part in, the emotional self-exposing processes essential to dynamic experiential artwork-based courses; and (b) lecturers who may not have the personality and skills suitable for conducting such courses.

All the data presented to this point demonstrate that lecturers well appreciate that the emotional self-commitment demanded of students by dynamic experiential courses set a very tough challenge to many would-be art therapists. Lecturers who choose to teach such courses, are well aware that, while the courses may be transformative, they may also be overwhelming. On this issue and on the above-mentioned issue of which lecturers are fitted to conduct dynamic experiential artwork-based courses I do not have sufficient data and so can only recommend them as fit topics for further research.

Over and over again former students and current therapists singled out for admiration the ability and willingness of dynamic-mode lecturers to 'contain' students. The following comment is typical: "*A. refused to give up on a single student no matter how troublesome her acting out*", but the comment begs several questions: Is it really a lecturer's job to fight for every student? Is it a lecturer's job not to give up on someone who has given up on themselves? This point surely requires further debate and research.

A final comment on the issue of the role of the art therapy lecturer: Important research studies have been made into the extensive role of the dynamic experiential art therapy lecturer as a multi-layered model for their students (Dudley et al. 2000; Payne, 2002). It would be useful if Israeli researchers made further studies into the issues and questions these existing studies have raised.

AFTERWORD

I set out on my professional road in 1985 by searching the academic scene for the right programme to set me on my way to becoming a professional therapist. In my last year at secondary school, at age 17, I wrote an end-of-year sociology paper on street gangs. For it I had interviewed street gang members and counsellors in an attempt to understand the need to be in a 'street gang', which is what people called the groups of youngsters who hung around with nothing to do and were counselled by establishment-financed counsellors. This amateur 'research' exposed me to a new world and only now do I appreciate how much it affected me. At the time I was quite unable to understand and internalise the depth of the void those gang members inhabited on the streets of Jerusalem's Mamilla neighbourhood.

Now, thirty years later, I can still remember Perla, the gang counsellor, who supervised the composition of that paper. I remember her — short and skinny, light brown hair, garrulous, emotional and outgoing, leading me confidently on precarious high heels through the alleyways of that poverty-stricken neighbourhood and chatting with love and affection to the people sitting around on the street. The women and girls who, with rollers in their dyed hair, were giving each other cosmetic treatments, combing lice out of their children's hair, all this on the pavement in front of their buildings. And the young boys, who would jump up in excitement, stub out their cigarettes and tidy themselves up when they saw Perla walking up their street.

By the time I decided to go on to university it was obvious that I would study psychology and work as a street gang counsellor like Perla. Today I know that, "like Perla", what you do is not "counsel street gangs" but talk eye to eye with each

individual, see them in their world and try to help—without thinking that you know what it's like to be in their place and that you know what is the right thing for them to do. That, more or less, was my first lesson as a would-be therapist and when I look at the way I teach now it seems to have been one of the most important lessons of all, and I hope that I in my turn am now teaching it.

What we call the beginning is often the end.

And to make an end is to make a beginning.

The end is where we start from.

(From Little Gidding- the fourth of T.S. Eliot's Four Quartets)

REFERENCES

- Abroms, S.G. (1977), Supervision as Metatherapy, in: F.W. Kaslow et al. (Eds.), *Supervision, Consultation and Staff Training in the Helping*, Jossey Bass. Washington, D.C.
- Allen, P.B. (1995), *Art Is a Way of Knowing*, Shambhala Publications, Inc., Boston
- Anderson, J.R. (1985), Language: An Overview, in: J.R. Anderson (Eds.), *Cognitive Psychology and Its Implications*, W.H., Freeman and Co. N.Y., Chapter 11, pp. 301-333.
- Atkinson, P., & Delamont, S. (2010), *Qualitative Research Methods. Grounded Theory: evolving methods*, SAGE Research Methods Online (pp.170-176)
- Bassey, M. (1999), *Case Study Research in Educational Settings*, Buckingham: Open University Press.
- Betansky, M.G. (1976), The Phenomenological Approach to Art Expression and Art Therapy, *Art Psychotherapy*, 4, pp.173-179.
- Betansky, M.G. (2001), A phenomenological approach to art therapy, in: J.A. Rubin (Ed.), *Approaches to art therapy*, (2ed ed., pp.121-133) Burner-Routledge, New York.
- Bion, W.R. (1961), *Experiences In Groups And Other Papers*. London, Tavistock /Routledge
- Bion, W.R. (1965). *Transformations*. London, UK: Heinemann
- Bion, W.R. (2004), *Learning from Experience*, Bookworm Press, Israel, (p. 19) (Hebrew-language edition) first published 1962.
- Bollas, C. (1987), *The Shadow of the Object: Psychotherapy of the Unknown Thought*. London: Free Association Books.
- Bollas, C. (1992), *Being a Character: Psychoanalysis and Self Experience*, London: Routledge
- Bollas, C. (2011) Free Association and the Receptive Unconscious, paper presented to the Annual Conference of the Israel Winnicott Center May, 2011
- Bourdieu, P. (1996), *The Rules of Art: Genesis and Structure of the Literary Field*, (trans. S. Emanuel), Stanford: Stanford University Press (translation of Bourdieu).
- Brene, B. (2011), *The Power of Vulnerability*.<http://www.ted.com> Brene Brown.
- Bryman, A. (1988), *Quantity and Quality Theory and Research*, Unwin Hyman: London.
- Bryman, A. (1988a), *The Nature of Quantitative Research*, Hyman: London.

- Bryman, A. (2004), *Quantity and Quality in Social Research*, Routledge: London.
- Case, C. (1990), 'The triangular relationship' (3): The image as mediator. *Inscape: Journal of Art Therapy*, Winter, 20-26.
- Case C. & Dalley T. (1992), *The Handbook of Art Therapy*, Routledge, London G.B.
- Case, C. (2000), Our lady of the queen: journeys around the mental object. in: A. Gilroy, & G. McNeilly (eds.), *The Changing Shape of Art Therapy*. Jessica Kingsley Publishers Ltd. London, U.K. (Chapter 1, pp. 15- 54)
- Casement, P. (1988), *On Learning from the Patient*, Hebrew ad. Dvir Publishing, Tel Aviv.
- Charmaz, A.B. (2007), *The SAGE Handbook of Grounded Theory: the Logic of Discovery of Grounded Theory*, SAGE Research Methods Online.
- Chollie, K., Bottorff, J.L., Long, B.C. (2006), A narrative view of art therapy and art making by women with breast cancer, *Journal of Health Psychology*, September, 2006, vol.11, no.5, pp.761-775.
- Clarke, A., (1967), *Commentary on the Bible*, Kansas City, MO: Beacon Hill Press,
- Cohen, L. Manion, L. & Morrison, K. (2007), *Research Methods in Education*, (6th Ed.), Routledge, N.Y., N.Y.
- Colley, H. (2010) There is no Golden Key, Overcoming Problems With Data Analysis in Qualitative Research, in, P.Thomson, and, M. Walker (eds.), *The Routledge Doctoral Student's Companion: Getting to Grips with Research in Education and the Social Sciences*, Routledge, N.Y., N.Y. (Chapter 15 Pp. 183-199).
- Cresswell, J. (2009), *Research Design. Qualitative, Quantitative and Mixed Methods Approaches*, 3rd ed. Sage, London.
- DADA,Janco. Museum, Ein Hod. Israel.
http://www.google.co.il/url?sa=t&rct=j&q=dada&source=web&cd=4&ved=0CE4QFjAD&url=http%3A%2F%2Fjancodada.co.il%2F&ei=Yrf-Tp3zHcnW8QPYg_3QCw&usg=AFQjCNHH0bG6llgWpeLRsMtdJVfl-hzBA&sig2=FhxwqbspQrXQ3syzquCuaA
- Dalley, T. (1984), *Art as Therapy*, Tavistock. London.
- Dalley, T., Rifkind, G. & Terry, K. (1993), *Three Voices of Art Therapy*, Routledge. London and New York.
- Dalley T., Case, C., Schaverien, J., et al. (1995), *Images of Art Therapy: new developments in theory and practice*, Tavistock, London
- Daloz, L. (1999), *Mentor: guiding the journey of the adult learner*, Jossey-Bass, San Francisco.

- Denzin, N. K. & Lincoln, Y. S. (Eds.) (2003), *Strategies of Qualitative Inquiry* (2nd Ed.), Thousand Oaks, CA: SAGE
- Douglas, T. (1993). *Basic Group work*. Routledge, London.
- Douglass, B., & Moustakas, C. (1985), Heuristics inquiry: The internal search to know, *Journal of Humanistic Psychology*, 25(3), 39-55.
- Dudley, J., Gilroy, A. & Skaife, S. (2000), Teachers, Students, Clients, Therapists, Researchers. Changing Gear in Experiential Art Therapy Groups, in: A. Gilroy, & G. McNeilly, (Eds.), *The Changing Shape of Art Therapy*. Jessica Kingsley Publishers Ltd. London, U.K.. (chapter 7, pp. 172- 199).
- Dunne, M., Pryor, J. & Yates, P. (2005), *Becoming a Researcher: a research companion for the social sciences*, Open University Press, Berkshire, UK.
- Edwards, D. (2004), *Art therapy*, London: Sage Publications Ltd.
- Eigen, M. (1981), The area of faith in Winnicott, Lacan and Bion, *The International Journal of Psychoanalysis*, Vol. 62, pp. 413-433
- Ekstein, R. & Wallerstein, R. (1958), *The Teaching and Learning of Psychotherapy*. New York, Basic Books.
- Elor, T. (1992), *Learned and Ignorant: the world of ultra-orthodox women*. Am Oved: Tel Aviv (In Hebrew).
- Elizur, A., Krestsh, R., & Spaizer, N. (1994), Supervision, In: T. Kron, H. Yerushalmi (Eds), *Supervision of Psychotherapy*. (The Magness Press, The Hebrew University, Jerusalem). (In Hebrew).
- Elkins, D.E., Stovall, K., Malchiodi, C.A. (2003), American Art Therapy Association, Inc.: 2001-2002 Membership Survey Report, *Art Therapy: Journal of the American Art Therapy Association*, Vol. 20(1) pp. 28-34
- Eraut, M. (1994), *Developing Professional Knowledge and Competence*, Routledge Falmer, Taylor & Francis Group. London.
- Erikson, E. (1959), *Identity and the Life Cycle*, New York, International University Press
- Fayolle, A. (2007), *Entrepreneurship and New Value Creation*, Cambridge University Press, New York.
- Flybjerg, B. (2006), Five misunderstandings about case-study research, *Qualitative Inquiry*, 12(2): 219-245.
- Fontana, A. & Frey, J. H. (2003), The Interview: from Neutral Stance to Political Involvement, in N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage Handbook of Qualitative Research* (2nd Ed.), Thousand Oaks, C.A.: SAGE (pp. 61-107).

- Foulkes, S.H and Antony, E.J. (1965), *Group Psychotherapy: The Psychoanalytic Approach*. 2nd ed. Penguin, Baltimore.
- Freud, S. ([1905] 2010). Jokes and their relation to the unconscious. In: *playful judgements: some Essays*, Modan Publishing House Ltd., (Hebrew-Language edition, 2010), pp. 25-30.
- Freud, S. ([1937] 2007). Analysis Terminable and Interminable. In: *Psychoanalytic Treatment, Essays, 1980-1938* (Hebrew-Language edition, 2007) Am Oved, Tel Aviv, Israel. pp. 201-226.
- Freud, S ([1926] 2001). *The question of lay analysis*. In *Standard Edition of the complete psychological works of Sigmund Freud* (v. 20, pp. 179-258). London, UK: Vintage Books
- Friedman, D. Kaslow, N.J. (1986), The development of professional identity in psychotherapists: six stages in the supervision process, In: F.W. Kaslow (Ed.), *Supervision and Training; Models, Dilemma, and Challenges*, (The Haworth Press, Inc. London).
- Freidman, E. (1988), *Professional powers: a study of the institutionalization of formal knowledge*, University of Chicago Press, Ltd., U.S.A.
- Gaunt, W. (1990), *The Impressionists*, Weathervane Books, N.Y.
- Gerber, N., Ph. D. (2006), *The essential components of doctoral-level education for art therapists*, *The Arts in Psychotherapy*, 33, pp. 98-112.
- Gerhardt, S. (2009), *Why love matters, how affection shapes a baby's brain*, Routledge, N.Y.
- Gilroy, A & Dalley, T. (Eds.) (1989), *Pictures At An Exhibition*, New York: Routledge.
- Gilroy, A.J., PhD. (1992), Art Therapists and Their Art: a study of occupational choice and career development, from the origins of an interest in art to occasionally being able to paint. Unpublished D. Phil. Thesis, University of Sussex, U.K.
- Gilroy, A. & McNeilly, G. (2000), *The Changing Shape of Art Therapy, New Developments in Theory and Practice*, Jessica Kingsley Publishers Ltd. London, U.K.
- Gilroy, A. (2006), *Art therapy, research, and evidence-based practice*. Thousand Oaks, CA: Sage.
- Glaser, B.G and Strauss, A.L. (2009), *The Discovery of Grounded Theory: strategies for qualitative research*. Aldine de Gruyter, Hawthorne, N.Y.
- Glover, N. (2009). The legacy of Wilfred Bion. In *Psychoanalytic aesthetics: An introduction to the British school* (pp. 103-137). London, England: Karnack.
- Goleman, D. (1995), *Emotional Intelligence*, Bantam Books, New York.

- Goren-Bar, A. (1995), *Three self theories applied to intermodal expressive therapy*, unpublished D.Phil. dissertation, Union Institute, Cincinnati, Ohio. U.S.A. Un Published
- Goren-Bar, A. (1997), The "creation axis" expressive therapies, *The Arts in Psychotherapy*, 24 (5): 411-418.
- Goren-Bar, A. (1997a), Expressive Art Therapy: a call for dialogue. *The Arts in Psychotherapy*, 24(4):213-319.
- Green, A. (2008), *Idées directrices pour une psychanalyse contemporaine, Méconnaissance et reconnaissance de l'inconscient*, The Hebrew Translation Edition. Bookworm. T.A. Israel
- Guba, E. G., & Lincoln, Y. S. (1994), Competing paradigms in qualitative research, In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research*, Thousand Oaks, CA: SAGE.
- Hamdan, M.(2009), *Text theory Interpretation Theoretical and Texts as Psycho-cultural Prisms*, Magness, Jerusalem. Hebrew University. (Hebrew edition)
- Hamilton, N.G. (1990), *Self and Others: object relations theory and practice*, Jason Aronson, Inc.
- Hazut, T. (1998), Art therapy in Israel for the year 2000. Portrait of a profession, In: T. Hazut, Ed. - *SEI"R Special Education Issues and Rehabilitation, School of Education, University of Haifa*, Vol. 13, No. 2, Ach Publishing, pp. 17-7 (In Hebrew).
- Hazut, T. (1999), "Art is not what artists do, but what others stopped from doing": Interview with Mr. Peretz Hesse, In: T. Hazut, Ed., *SEI"R Special Education Issues and Rehabilitation, School of Education, University of Haifa*, Vol 14, No. 1, pp. 21-38.
- Hazut, T. (2000). Black has also shades: Art as a ritual for coping with loss and grief, in therapy through arts. *Journal of the Israeli Association of Creative and Expressive Arts*, Vol. 15, No. 1, pp. 107-129 (Hebrew).
- Heron, J. (1992), *Feeling and Personhood: Psychology in Another Key*, Newbury Park, CA: Sage.
- Heron, J. (1996), *Co-Operative Inquiry: Research into the human condition*. Thousand Oaks, CA: Sage.
- Hertz, R. & Imber, J.B. (1955), *Studying Elites using Qualitative Methods*, Thousand Oaks, CA: Sage;
- Hiles, D. (2001), *Heuristic Inquiry and Transpersonal Research*, Paper presented to CCPE, London, <http://psy.dmu.ac.uk/drhiles/HIpaper.htm>

- Hill, A. (1945), *Art Versus Illness: A Story of Art Therapy*. George Allen & Unwin, London.
- Hillman, J. (1991), *Loose Ends, Primary Papers in Archetypal Psychology*, Spring Publications, Dallas, Texas, U.S.A.
- Hjelle, N.J. & Ziegler, D.J. (1988), *Personality Theories*. Basic Assumptions, Research and Applications. Second ed. McGraw-Hill Book Co. London. (Ch.2. pp. 29-70)
- Hollway, W. & Jefferson, T. (2012), *Doing Qualitative Research Differently: A Psychosocial Approach*. 2nd Edition. Sage, London.
- Honig, O. (2005), On a thin rope, In: D. Amir. & A. Or. (Eds.), *Another Language: Art Therapies—Therapeutic Stories*. Modan Publishing House Ltd. pp. 151-170. (In Hebrew).
- Horney, K. (1991), *Neurosis and Human Growth: the struggle toward self-realization*, W.W.Norton & Company. New York, London.
- Huss, E. (2009), A Coat of Many Colors: Towards an integrative multilayered model of art therapy, *The Arts in Psychotherapy*, 36, pp.154-160.
- I.C.E.T. site: <http://www.yahat.org/english/>
- Jarvis, P. (2006), The Socratic method. In: P. Jarvis, (Ed.), *The theory and practice of teaching*, Second Edition. Routledge, London and N.Y. (Chapter 7, p. 90).
- Jung, C. G. (1981). *The archetypes and the collective unconscious* (2nd Ed.). Princeton, NJ: Princeton University Press
- Kamar, O. (2001), *An investigation into the processes of supervision of art therapy students in Israel*. unpublished D.Phil. dissertation, University of Sussex.
- Kapitan, L. (2010), *Introduction To Art Therapy Research*. Routledge, Taylor & Francis Group, U.S.A.
- Karon, T.& Yerushalmi, H., (1994), *Supervision in psychotherapy*, in Hebrew, Magness, Jerusalem.
- Koestler A. (1964), The act of creation in brain function: Proceedings of the first *Mary Agnes Burniston Brazier* conference. In: M. A. B. Brazier,(Ed.), *Brain Function*, Brain Research Institute University of California Press, Barkeley and Los Angeles, California, (1968), Vol.2 p. 327-346.
- Kohut, H. (1971), *The Analysis Of The Self*, International University Press Inc. Madison, Connecticut 1995
- Kohut, H. (1976), Creativeness, charisma and group psychology, In: P. Ornstein (Ed.), *The Search for the Self*, New York: International Universities Press, pp. 804-823.

- Kohut, H., (1984), *How does analysis cure?*, Hebrew-Language edition, Am Oved Publishers Ltd. Tel Aviv (2005)
- Kohut, H. (1985). Creativeness, charisma, group psychology : Reflections on the self analysis of Freud (1976). In *Self-Psychology and the Humanities* (pp. 171-214). New York, NY: W. W. Norton & Company
- Kolb, D. A. (1984), *Experiential Learning: Experience As the Source of Learning and Development*, Englewood Cliffs, NJ., Prentice Hall.
- Kolb, D.A., Boyatzis, R.E. & Mainemelis, C. (2000), Experiential learning theory: previous research and new directions. In: R. J. Sternberg, and L. F. Zhang (Eds.), *Perspectives on Cognitive, Learning, and Thinking Styles*. (NJ: Lawrence Erlbaum).
- Kolka, R. (1996), in: *Playing and Reality*, Hebrew-Language edition, Am Oved Publishers Ltd. Tel Aviv. (p.11)
- Kolka, R. (2005), in *How Does Analysis Cure?* Hebrew-Language edition, Am Oved Publishers.
- Kopp, S.B. (1974), *If You Meet the Buddha on the Road, kill Him!* the pilgrimage of psychotherapy patients, Sheldon Press, London.
- Kramer, E., (1980), *Art As Therapy With Children*, Hebrew-Language edition A.B., Tel Aviv.
- Kvale, S. (1996), *InterViews, An Introduction to Qualitative Research Interviewing*, Sage Publications, Inc. U.S.A.
- Kvale S. (2007?), *Doing InterViews: Epistemological Issues of Interviewing*, Sage Publications Inc. London
- Landgarten, H. (1981), *Clinical art therapy*, Hebrew-Language edition. Brunner/Mazel, Ltd. Tel Aviv, pp. 19-20.
- Levine, E.G.(2005), The Practice of Expressive Arts Therapy: Training, Therapy and Supervision, In: Knill, P.J., Levine, E.G. & Levine, S.K., (Eds.) *Principles and Practice of Expressive Arts Therapy*, (Jessica Kingsley Publishers), London, U.K., Chapter 3,(pp. 171-255)
- Lieblich, A (2001), *Turns in the road*. A.P.A., Books. Washington, D.C.
- Liebman, M. (1986), *Art Therapy for Groups*. Croom Helm. London.
- Lincoln, Y., & Guba, E. (1986), But is it rigorous? Trustworthiness and authenticity in naturalistic evaluation, In: D. Williams (Ed.), *Naturalistic Evaluation*, San Francisco: Jossey-Bass.
- Lincoln, Y.S., and Denzin, S.K. (Eds.), (2003), *Turning Points in Qualitative Research*, AltaMira Press. U.S.A.

- Malchiodi, C.A. (1998), *The Art Therapy Sourcebook*, Lowell House, Illinois, U.S.A.
- Malchiodi, C.A. (2011), Expressive Art Therapy: History, Theory and practice. In: Malchiodi, C.A (Ed.), *Expressive Art Therapy*. Hebrew Edition , Ach Publishing House Ltd. Israel (pp.1-18)
- Malchiodi, C.A. ed. (2012), *Handbook of Art Therapy*, second ed. The Guilford Press, N.Y., N.Y.
- Malchiodi, C.A. (2012a), *Understanding Children's Drawings* , 2nd. Ed., Guilford Press, U.S.A. Mason, M. (2010), Sample Size and Saturation, In PhD studies using qualitative interviews, *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 11(3), Art. 8, <http://nbn-resolving.de/urn:nbn:de:0114-fqs100387>
- McGregor. I. (1993), Unusual Drawing Development in Children: What Does It Reveal About Children's Art? In: Working With Children in: C. Case & T. Dalley (eds.), *Art Therapy* (Hebrew-language edition Ach Publisher), pp.63-82.
- McLeod, J. (2011), *Qualitative Research, In Counselling and Psychotherapy*, 2ed. Edition. SAGE Publishers Ltd. London.
- McNeilly, G. (1983), Directive and non-directive approaches in art therapy, *The Arts in Psychotherapy* 10, pp. 211-219.
- McNeilly, G. (1989), Group Analytic Art Therapy .In A., Gilroy and T., Dalley (eds.), *Pictures At An Exhibition: Essays On Art and Art Therapy*, (Routledge. London).
- McNeilly, G. (2006), *Group Analytic Art Therapy*, Hebrew Edition (2010), Ach, Publishing House Ltd.
- McNiff, S. (1981), *The Arts and Psychotherapy*, Charles C. Thomas Publisher U.S.A.
- McNiff, S. (1986), *Educating The Creative Aarts Therapist* , Charles, C. Thomas Publisher U.S.A.
- McNiff, S. (1992), *Art As Medicine:creating a Therapy of the Imagination*, Shambhala Publications,Inc., Boston, U.S.A.
- McNiff, S. (1997), Art therapy: a spectrum of partnerships, *The Arts in Psychotherapy* 24(1), pp. 37-44.
- McNiff, S. (1998), *Trust the process: An artist's guide to letting go*. Boston, MA: Shambhala.
- Menachemi, H. (1989), *Introduction to Art Therapy*, course at Leslie College. Israel. (In Hebrew).
- Menachemi, H. (1998), The Art Therapist as an Artist The Dilemma Of The Professional Identity. Therapy Through the Arts, *Journal Of The Israeli Association of Creative and Expressive Therapies*, 2(3),pp. 32-35.

- Mills, T.M. (1964), *Group Transformation: An Analysis of a Learning Group*. Englewood Cliffs, New Jersey, Prentice Hall.
- Mittlepunkt, R. (1993), The Tao of Art Therapy, *Therapy Through the Arts, Journal of the Israeli Association of Creative and Expressive Therapies*. 1(2), pp. 78-81.
- MOFET Institute- research, curriculum and program development for teacher
<http://cp.responder.co.il/link.php?lid=2782125&sid=56644075&k=bb2010021a9cd43fa4fbe1c87ee799b2>
- Moon, B.L. (1990), *Existential Art Therapy: The Canvas Mirror*. Springfield, Charles C. Thomas Publisher, U.S.A.
- Moon, B.L. (1992), *Essentials of Art Therapy Training and Practice*. Springfield, Charles C. Thomas Publisher, U.S.A.
- Moon, B.L. (2009), *Existential Art Therapy: The Canvas Mirror*. Second Ed. Charles C. Thomas Publisher, U.S.A.
- Moon, C.H. (2002), *Studio Art Therapy*. Jessica Kingsley Publishers: London.
- Moon, C.H. (2010a), Theorizing Materiality in Art Therapy: Negotiated Meanings, in: C.H., Moon, (Ed.), *Materials & Media in Art Therapy, Critical understandings of diverse artistic vocabularies*. Routledge, Taylor & Francis Group, Hove, East Sussex. (Ch. 2, pp.49-88)
- Moon, C.H. (2010b), A History of Materials and Media in Art Therapy, in: Moon C.H. (Ed.), *Materials & Media in Art Therapy, Critical understandings of diverse artistic vocabularies*. Routledge, Taylor & Francis Group, Hove, East Sussex. (Ch. 1, pp.3-48)
- Mothersole, G. (1999), Parallel Process: a Review, *The Clinical Supervisor*, Vol. 18(2), pp. 107-121.
- Moustakas, C. (1990), *Heuristic Research: Design, methodology, and applications*. Newbury Park, CA: Sage,
- Munich, R.L. (1983), Variations of Learning in an Experiential Group, *International Journal of Group Psychotherapy*, July; 43 (3) pp.345-61.
- Muuss, R.E. (2002), *Theories of Adolescence*, Sifriat Poalim: Hebrew-Language edition 9th. ed., Tel Aviv, Israel.
- Naumburg, M. (1973), *An Introduction To Art Therapy*. Revised ed., Teachers college press, N.Y., U.S.A.
- Naumburg, M. (1987), *Dynamically Oriented Art Therapy: Its Principles and Practices*, (first published in 1966) Revised ed. Magnolia Street Publishers, Chicago.
- Ne'eman, N. Bartal, L. (1994), *The Metaphoric Body*. In Hebrew. Nord Publications, Israel.
- Netzer, D. & Row, N.M. (2010), *Inquiry into Creative and Innovative Processes: An*

- Experiential, Whole-Person Approach to Teaching Creativity, *Journal of Transformative Education* 8(2) pp.124-145.
- Nettleton, S. (2011), Theory and Practice in the work of Christopher Bollas, paper presented to the Annual Conference of the Israel Winnicott Center May 2011.
- Nisbet, J., & Watt, J. (1984), Case Study, Chapter 5, In: K. Bell, et al (eds.), *Conducting Small Scale Investigations in Educational Management*, London: Harper & Row.
- Nitsun, M. (1998), The Organizational Mirror: a Group-Analytic Approach To Organizational Consultancy. *Group Analysis*, 31(3): 245-267.
- Noddings N. (1985), *Caring: a Feminine Approach to Ethics & Moral Education*, University of California Press, L.A., U.S.A.
- Noddings, N. (1995), Care and Moral Education. In: W. Kohli (ed.), *Critical Conversations in Philosophy of Education*. (Routledge. N.Y. N.Y.)
- Noddings, N. (2005), Caring in Education, *The encyclopedia of informal education*, www.infed.org/biblio/noddings Caring in education.htm. Last updated: October 27, 2007.
- Oakley, A. (2000), *Experiments in knowing: Gender and Methods in Social Sciences*, (Cambridge, Polity Press).
- Oakley, A. (2003), "Interviewing Women: A Contradiction in Terms", in Y.S. Lincoln, and N.K. Denzin (ed.), *Turning Points in Qualitative Research*. AltaMira Press. U.S.A.pp.243-264.
- Ogden, T. H. (2004), On Holding and Containing, Being and Dreaming, *The International Journal of Psychoanalysis*, vol. 85, Issue 6. pp. 1349–1364.
- Or, A. (2005), Introduction to plastic art therapies. In D. Amir & A. Or (eds.), *Another Language Art therapies - therapeutic stories*. Modan Press, Moshav Ben Shemen, Israel (in Hebrew).
- Orbach, N. & Glick, L. (2000), *The Spirit of the Material-Art therapy experience*, Part III, Ach Publishing House Ltd. Israel (In Hebrew).
- Payne, H. L. (1999), Personal Development Groups in the Training of Counsellors and Therapists: a review of the research literature, *European Journal of Psychotherapy, Counselling and Health*, vol. 2, issue 1, pp.51-64.
- Payne, H. L. PhD. (2002), Arts therapies and psychotherapy training: an international survey. *International Arts Therapy Journal*, The Virtual Arts Therapies Network Vol. 1, 2001/02. http://www.derby.ac.uk/v-art/journal/journal-content.asp?Journal_ID=54
- Payne, H.L. (2002a), Student experiences in a personal development group: the question of safety, *European Journal of Psychotherapy, Counselling and Health*, 4, 21-26

- Piaget, J. & Inhelder, B. (1971), *Mental Imagery in the Child*. New York: Basic Books.
- Plummer, K. (2005), *Documents of Life 2: an Invitation to a Critical Humanism*, Sage Publications, Ltd. London.
- Polanyi, M. (1966), *The Tacit Dimension*. Doubleday & Company, inc. Garden City, New York.
- Polanyi, M. (1969). *Knowing and being: essays* M. Grene, Ed. University of Chicago Press, Chicago, IL-.
- Reber, A.S. (1985), *Dictionary of Psychology*. Penguin Books Ltd. (Hebrew-language edition) Vol. B, pp. 511-512.
- Reichertz, J. (2007), Abduction: the logic of discovery of grounded theory. In: A, Bryant & K. Charmaz (eds.). *The SAGE Handbook of Grounded Theory*, (Paperback Edition) pp.214-228.
- Rhyne, J. (1996), *The Gestalt Art Experience. Patterns That Connect*. Magnolia Street Publishers, Chicago, U.S.A.
- Robbins, A. (1998), Dance/movement and Art Therapy as Primary Expressions of the Self. In: Robbins, A. (ed.). *Therapeutic Presence, Bridging Expression and Form*, Jessica Kingsley Publishers, London, (pp.261-272)
- Roberts, J. & Pines, M. (eds.). (1991), *The Practice of Group Analysis*. Tavistock, Routledge, London and New York:
- Robertson, R. (2004), *Beginner's Guide to Jungian Psychology*, (Hebrew-language ed.) Tel Aviv: Penn Publishing.
- Robson, C. (2002), *Real Word Research*. Blackwell Publishing, 2nd Ed. Oxford. U.K
- Rogers, N. (1993), *The Creative Connection: expressive arts as healing*. Science and Behavior Books Inc. p.1.
- Rothery, M.A. & Grinnell, R. M. (1996), *Qualitative Research for Social Workers*. Boston: Allen and Bacon.
- Rubin, J.A. (1984), *Child Art Therapy, understanding and helping children grow through art*. Van Nostrand Reinhold Company Inc. U.S.A
- Rubin, J.A. (1984a), *The Art of Art Therapy*. Brunner/Mazel, Inc. N.Y. N.Y.
- Rubin, J.A. (2001), *Approaches to Art Therapy*. Brunner-Routledge. U.K. London.
- Rubin, J.A. (2005), *Artful Therapy*, John Wiley & Sons, Inc. New Jersey. U.S.A.
- Rubinstein, G. (1990), The Border Between Supervision and Therapy, *Sihot-Dialogue Israel Journal of Psychotherapy*, Vol. V, no. (1), p. 38.

- Samuels, A. Shorter, B. and Plaut, F. (1996), *A Critical Dictionary of Jungian Analysis*, London, Butler & Tanner Ltd.
- Schaverien, J. (1989), The Picture Within the Frame, In: A. Gilroy, & T. Dalley, (eds.), *Pictures at an Exhibition*. (London, Tavistock/Routledge).
- Schaverien, J. (1992), *The Revealing Image. Analytical Art Psychotherapy in Theory and Practice*. Routledge, London.
- Schaverien, J. (2000), The Triangular Relationship and Aesthetic Countertransference in Analytical Art Psychotherapy, In: *The Changing Shape of Art Therapy*, A. Gilroy, & G. McNeilly, eds. (Chapter 2, pp. 55-83). Jessica Kingsley Publishers Ltd. London, U.K..
- Schiller, Y.C.F. (1795), Letters on the Aesthetic Education of Man, Cited in: *The Play: The Viewpoint from Psychoanalysis and Another Place*, Perroni, 2002. Miskal, Tel Aviv, Israel.
- Schmais, C. (2004), *The Journey of a Dance Therapy Teacher*, Marian Chase Foundation, Columbia, Maryland.
- Schneider, W. & Graham, D. J. (1992), Introduction to Connectionist Modeling in Education. *Educational Psychologist*. Vol. 27:4: pp. 513-530.
- Segal, H (1952). A psychoanalytic approach to aesthetics. *International Journal of Psychoanalysis*, 33: 196-207. Reprinted in *The Work of Hannah Segal* (pp.185-205). London, Free Associations, 1986
- Segal, H. (2001), *Klein*. Am Oved Publishers Ltd. Tel Aviv (Hebrew-language edition.)
- Sela-Smith, S. (2002), Heuristic research: a review and critique of Moustakas' Method, *Journal of Humanistic Psychology*, Vol. 42, No. 3, Summer. pp. 53-88.
- Shaffer, J., & Galinsky, D.M. (1989), *Models of Group Therapy*. (2nd Edition), Prentice Hall, Englewood Cliffs, NJ.
- Shkedi, A. (2003), *Words that want to touch: qualitative research: theory and practice*. Ramot Publishing, Tel Aviv University. p.13. (In Hebrew).
- Shockley, K. G., Bond, H. & Rollins, J. (2008), Singing in My Own Voice. a Teacher's Journey Toward Self-Knowledge. *Journal of Transformative Education*. Vol.6, No, 3: pp.182-200.
- Simons, H. (2009), *Case Study Research in Practice*, London: SAGE
- Sohlberg, S.C. (1996), *Psychology of Childhood and Adolescence, an introduction to developmental psychology*. The Hebrew University, Jerusalem (In Hebrew).

- Southern, N.L. (2007), Mentoring for Transformative learning: the importance of relationship in creating learning communities of care, *Journal of Transformative Education*, 5: 329.
- Spradley, J.P. (1980), *Participant Observation*, EUA: Harcourt, Orlando.
- Stake, R. (2003), Case studies, In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of Qualitative Inquiry* (2nd Ed.), Thousand Oaks, CA: SAGE.
- Steinhardt, L. (1989), Six Starting Points in Art Therapy With Children, in H. Wadeson, J. Durkin, & D. Perach (Eds.), *Advances in art therapy* (pp. 336-356). Chicago: Wiley and Sons.
- Stern, D.N. (1985), *The interpersonal World of The Infant*. Basic Books, U.S.A.
- Sternberg, R.J. (1999), *The Hand Book of Creativity*, Cambridge University Press. UK.
- Storr, A. (1991), *The Dynamics of Creation*. Sifriat Poalim: Tel Aviv. (Hebrew-language edition)
- Tight, M. (2010), The curious state of case study: A viewpoint, *International Journal of Social Research Methodology*, 13(4): pp. 329-339.
- Tzabar-Ben-Yehoshua, N. (1990), *Qualitative Research in Teaching and Learning*, Massada Press, Givatayim, Israel. (pp. 18-31; 32-48; 49-62). (In Hebrew).
- Vick, R.M. (2012), A Brief History of Art Therapy, in: C.A. Malchiodi, ed, *Handbook of Art Therapy*, second ed. The Guilford Press, N.Y., N.Y.
- Wadeson, H. (1980), *Art Psychotherapy*, John Wiley & Sons, Inc. Canada.
- Wadeson, H. & Allen, P. (1983), Art Making in clinical training for conceptualization, integration and self awareness. *Leonardo*, (16, pp. 241-242)
- Wadeson, H. (1987), An Eclectic Approach to Art Therapy, In Rubin, J.A. (ed.), *Approaches to Art Therapy*, Brunner/Mazel, INC. N.Y., N.Y. (Chapter 16, pp.299-313)
- Wadeson, H. (1989), The Art Therapy Termination Process Group, In: H. Wadeson, J. Durkin, & D. Perach ed. (1989), *Advances in Art Therapy*, John Wiley and Sons, INC. Canada. (Chapter 21, pp.433-451)
- Waller, D., (1984), A Consideration of the Similarities and Differences between Art Teaching and Art Therapy, in: T. Dalley (ed.), *Art as Therapy*. Tavistock, London.
- Waller, D. (1987), Art Therapy in Adolescence, in: T. Dalley, C. Case, J. Schaverien, F. Weir, D. Halliday, N. Hall, and D. Waller (eds.), *Images of Art Therapy: New*

developments in theory and practice, Hebrew Language Edition (1993), Ach Publishing House Ltd. Israel (Chapter 7, pp.219-249).

Waller, D. (1991), *Becoming a Profession: The History of Art Therapy in Britain 1940-1982*, Tavistock/Routledge, London.

Waller, D. (1993), *Group Interactive Art Therapy*, Routledge, London.

Waller, D. (1995), The Development of Art Therapy in Bulgaria: infiltrating the system, in: A. Gilroy, and C. Lee, (eds.), *Art and Music Therapy and Research*, Routledge, London.

Waller, D. (2012), Group Art Therapy: An Interactive Approach, In: C.A. Malchiodi (ed), *Handbook of Art Therapy*, second ed. The Guilford Press, N.Y., N.Y. (Chapter 24, pp. 353-367).

Waller, D., & Gilroy, A. (1992), *Art Therapy: A Hand Book*. Open University Press, Buckingham, Philadelphia.

Waller, D. & James, K. (1984), Training in art therapy. In: T. Dalley (ed.), *Art as Therapy*. Tavistock. London.

Washburn, A. (2008), Editor's Perspective: Theories-in-use, *Journal of Transformative Education* 6, p.99.

Winnicott, D.W. (1953), Transitional Objects and Transitional Phenomena: a Study of the First Not-Me Possession, *International Journal of Psychoanalysis*, 34, pp. 61-97.

Winnicott, D.W. ([1958] 2007), The capacity to be alone, In: *The maturational processes and the facilitating environment*, London, Karnac Books .pp. 29-36.

Winnicott, D.W. ([1962] 2007), Ego Integration in Child Development, In: *The Maturational Processes and the Facilitating Environment*, London, Karnac Books. pp. 56-63.

Winnicott, D.W. ([1963] 2007), Communicating and not Communicating, Leading to a Study of Certain Opposites, In: *The maturational processes and the facilitating environment*, London: Karnac Books. pp.179-192.

Winnicott, D.W. ([1971] 1990), *Playing and Reality*, Routledge, N.Y. N.Y

Winnicott, D.W. (1986), Home is where we start from, Dvir. (Hebrew Language Edition), Tel Aviv, Israel.

Winnicott, D.W. ([1947] 2009), Hate in the countertransference, in Donald W. Winnicott *True Self, False Self Essayes, 1935-1963*, For this selection in Hebrew,

copyright by The Winnicott Trust by arrangement with Mark Paterson. Am Oved Ltd. Tel Aviv, Israel. pp. 62-75.

Wix, L. (1996), 'The Art in Art Therapy Education: Where is it?', *Art Therapy Journal of the American Art Therapy Association*. 13(3) pp. 174-180.

Wolf, E.S. (1988), *Treating The Self*, New York: the Guilford Press.

Wood, M. (1984), 'The child and art therapy: a Psychodynamic Viewpoint', In: T. Dalley (ed.), *Art as Therapy*. Tavistock, London.

Wood, C. (1990), 'The Triangular relationship (1): The beginnings and endings of Art Therapy.' *Inscape Journal of Art Therapy*, Winter, 7-13.

Yalom, I.D. (1980), *Existential Psychotherapy*. Basic Books: U.S.A.

Yalom, I.D. (1985), *The Theory and Practice of Group Psychotherapy* (3rd Edition). N.Y. Basic Books Inc. U.S.A.

Yalom, I.D. (2002), *The Gift of Therapy*. Kinneret Publishing: Israel. (Hebrew-language ed.).

Yalom, I.D. with Molyn Leszcz (2006), *The Theory and Practice of Group Psychotherapy* (5th Edition in Hebrew Language). Kineret, Zmora-Bitan, Dvir publishing House Ltd. And The Hebrew University Magnes Press.

Yin, R.K. (2009), *Case Study Research: Design and Methods*, Thousand Oaks, CA: SAGE.

Yorks, L., & Kasl, E. (2002). Toward a theory and practice for whole-person learning: Reconceptualizing experience and the role of affect. *Adult Education Quarterly*, 52, 76-192.

Yorks, L., and Kasl, E. (2006), I Know More Than I Can Say. *Journal of Transformative Education*, Teachers College, Columbia University Vol. 4 No.1, January, 2006: 43-64.

Zinkin, L. (1983), Malignant Mirroring, *Group Analysis* 26(2): 113–126.

APPENDICES

APPENDIX I: PERMIT TO CONDUCT RESEARCH IN ISRAEL

STATE OF ISRAEL

Ministry of Education

Office of the Chief Scientist

PERMIT TO Ms. OFIRA HONIG

TO CONDUCT RESEARCH ON THE SUBJECT OF

'THE LECTURER'S ROLE IN ART THERAPIST TRAINING COURSES

The permit shall be valid for the academic years 2010-2011 only

(in this document all unidentified persons are referred to in masculine terms. This is for convenience only and includes female persons unless otherwise identified.)

A copy of this document must be presented to the director of any college the permit holder wishes to enter.

Research context: Doctoral studies at the University of Sussex, Brighton, UK.

Research goal: To investigate the factors guiding lecturers on college art therapist training courses as they plan their lessons.

Main features of the said research for the purpose of this permit

Research subjects: Art therapy lecturers in teacher training colleges.

Research tools: Interviews

The application to carry out the said research has been examined by the Chief Scientist's Office and found to satisfy all relevant criteria in the guidelines 'Authorizing data collection in educational institutions'. Permit has been granted accordingly to carry out the requested interviews among art therapy lecturers teaching in teacher training colleges across the country. The permit is conditional on all the following:

1. The candidates for interview in this research are not subordinate to any of the research team or to any other person working on its behalf, and are not dependent on them in any other way or form.¹¹
2. No identifying data concerning the interviewees shall be recorded for the purpose of this research.
3. The right of potential candidates for interview to refuse their participation must be respected.
4. Data collection shall not be conducted during the college lecturers' hours of work in the colleges.

¹¹ Thus for example, in the college in which the researcher is employed — Bet Berl she may request the participation in the research only of those whose work in this institution involves no dependence on/subordination to the researcher.

TO REMOVE ALL DOUBT, IT IS HEREBY STATED THAT:

- The researcher has given her written undertaking to the Chief Scientist's Office not to publish her research findings in any way that allows the lecturers interviewed and the colleges in which the data were collected to be identified.
- This permit applies only to data collection by means of research tools submitted to the Chief Scientist's Office for inspection and in the form authorized for use.
- If data collection is to be carried out by representatives of the researcher each representative must submit their authority to do so, signed by the researcher, Ms. Ofira Honig, to the college director.
- Nothing in this document shall be construed as conveying in any way the Chief Scientist's Office opinion of the quality of this research.
- **The regional authorities do not need to issue a separate permit.**

Signed

Rina Ossizon

Senior Coordinator (Control & Monitoring)

I ATTACH A PHOTOCOPY OF THE ORIGINAL HEBREW DOCUMENT- NEXT TWO PAGES

מדינת ישראל
משרד החינוך
לשכת המדען הראשי

עמוד 1 מתוך 2
עמוד 1 מתוך 3
ירושלים, כ"ו סיון תש"ע
08 יוני 2010
רר 615

היתר לעריכת מחקר בנושא
"תפקידו של המרצה בקורסים להכשרת מטפלים באמנות"
בביצוע גב' אופירה הוניג

תוקפו של ההיתר הוא לשנות הלימודים תש"ע ותשע"א בלבד.

במסמך זה ההתייחסות לכל אלה שלא מוזהם לפי שם היא בלשון זכר. זאת מטעמי נוחות בלבד, והכוונה היא גם לנקבה, אם לא מצוין אחרת.

לצורך הכניסה למכללה יומצא העתק של מסמך זה למנהל המכללה

המסגרת שבה נערך המחקר: לימודיה של עורכת המחקר לתואר שלישי באוניברסיטת סאסקס שבבריטון, אנליה.

מטרת המחקר: לבחון את מערכת השיקולים המנחה את המרצים בקורסים להכשרת מטפלים באמנות במכללות בתכנון מערכי השיעורים.

עיקרי המרכיבים של המחקר לעניין היתר זה:

הנבדקים: מרצים לטיפול באמנות במכללות להכשרת עובדי הוראה

כלי המחקר: ראיון

הבקשה לביצוע המחקר הנ"ל נבדקה על ידי לשכת המדען הראשי, ונמצאה עומדת בכל התנאים הנוגעים בדבר הקבועים בנוהל "אישור איסוף מידע במוסדות החינוך". לאור זאת הוחלט להתיר את ביצוע הראיונות המבוקשים שלעיל בקרב מרצים לטיפול באמנות המלמדים במכללות להכשרת עובדי הוראה בכלל הארץ. ההיתר כפוף לכל התנאים שלהלן:

1. המועמדים להשתתף במחקר אינם כפופים לצוות המחקר או לכל אדם אחר הפועל מטעמו, ואינם תלויים בהם בכל דרך אחרת.¹
2. לא יירשם לצורכי המחקר כל פרט מזהה על אודות המרואייין.
3. תכובד זכותם של בעלי התפקיד להחליט לא להשתתף במחקר. זכותם הנ"ל תובהר להם על ידי עורכת המחקר.
4. איסוף המידע לא ייערך במהלך שעות עבודתם של המרצים במכללה.

¹ לפיכך, למשל, במכללות שבהן עורכת המחקר מועסקת - מכללת "בית ברל" ומכללת "סמינר הקיבוצים" - רשאית היא לפנות בבקשת השתתפות במחקר אך ורק לאותם המרצים שלא מתקיימים בינם לבינה יחסי תלות/כפיפות במסגרת עבודתם באותה מכללה.

מדינת ישראל
משרד החינוך
לשכת המדען הראשי

עמוד 2 מתוך 2

למען הסר ספק, יובהר כדלהלן:

- עורכת המחקר התחייבה בכתובים לפני לשכת המדען הראשי לא לפרסם את ממצאי המחקר באופן שיאפשר את זיהוי המרצים הנבדקים ואת זיהוי המכללה שבמסגרתה נאסף המידע הנדון.
- ההיתר ניתן אך ורק לאיסוף המידע באמצעות כלי המחקר שהוצגו לבדיקה בלשכת המדען הראשי, במתכונת שהותרה לשימוש.
- אם איסוף המידע מתוכנן להיערך על ידי נציגים של עורכת המחקר, יהיה על הנציגים להציג לפני מנהל המכללה ייפוי כוח הנוגע בדבר, בחתימת עורכת המחקר, גבי אופירה הוניג.
- אין במכתב זה משום חיווי דעה של לשכת המדען הראשי על איכותו של המחקר.
- לא נדרש היתר נפרד מטעם המחוז.

רנה אוסיזון
מרכזת בכירה (בקרה ומעקב)

תפוצה:
גבי אופירה ההוניג, מכללת בית ברל
מנהלי המחוזות

APPENDIX II: THE CALL FOR RESEARCH PARTICIPANTS

קול קורא להשתתפות במחקר

אתם סטודנטים בשנת לימודיכם האחרונה שחווית הלימוד עוד פועמת בעורקיכם,	אם	✓
הנכם מטפלים באמנות המעונינים לשתף בתובנותיכם לגבי חשיבות הדרך בה מועברים קורסים בטיפול באמנות.	אם	✓
אתם מרצים לטיפול באמנות המעונינים לשוחח על תהליך בניית הקורסים וחשיבות דרך העברתם.	אם	✓

ואתם מעונינים לקחת חלק במחקר
הנכם מוזמנים ליצור קשר עם אופירה הוניג
בטלפון או במייל
תודה

אופירה הוניג נייד 0524-454050 מייל: ofirahonig@gmail.com

"Call for Research Participants

- If you are an art therapy student in your last year of studies and the thrill of your study experience still beats in your veins,
- if you are a working art therapist willing to share your insights into the power and importance of the way certain post-graduate art therapy courses are designed and taught,
- if you are an art therapy lecturer and interested in talking about course planning/design or the importance of the way courses are taught

— you are invited to contact Ofira Honig by phone or E-mail.

Thank you

APPENDIX III: CONSENT FORM FOR PARTICIPATION



University of Sussex

Consent Form for Participation in a Doctoral Research Project, University of Sussex, UK

Post-Graduate Art Therapy Training in Israel:
Personal and Professional Transformation through
Dynamic Artwork-Based Experiential Transformative Courses
By Ofira Honig

I agree to take part in the above University of Sussex research project. The project was explained to me, and I have read and understood the Information Sheet, which I may keep for reference. I understand that agreeing to take part means that I am willing to:

- Be interviewed by the researcher.
- Allow the interview to be audio taped.

I understand that my name and personal details will be disguised in order to prevent my identity from being made public.

I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.

I consent to the processing of my personal information for the purposes of this research. I understand that such information will be treated as strictly confidential and handled in accordance with the Data Protection Act 1998.

Name: _____

Signature _____

Date: _____

If needed :

- ☐ I permit use of citations from the interview.
- ☐ I permit use of any art work or examples I have given.
- ☐ I permit use by Ms. Ofira Honig of any illustrations from the descriptions of the process I sent her by email.

**APPENDIX IV: CONSENT FORM FOR PARTICIPATION FROM HAIFA
UNIVERSITY**



University of Sussex

**Consent Form for Participation in a Doctoral Research Project,
University of Sussex, UK**

**Post-Graduate Art Therapy Training in Israel:
Personal and Professional Transformation through
Dynamic Artwork-Based Experiential Transformative Courses**
By Ofira Honig

I agree to take part in the above University of Sussex research project. The project was explained to me, and I have read and understood the Information Sheet, which I may keep for reference. I understand that agreeing to take part means that I am willing to:

- Be interviewed by the researcher.
- Allow the interview to be audio taped.

I understand that my name and personal details will be disguised in order to prevent my identity from being made public.

I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.

I consent to the processing of my personal information for the purposes of this research. I understand that such information will be treated as strictly confidential and handled in accordance with the Data Protection Act 1998.
--

Name: _____

Signature _____

Date: _____

If needed :

- ☐ I permit use of citations from the interview.
- ☐ I permit use by Ms. Ofira Honig of any illustrations from the descriptions of the process I sent her by email.
- ☐ **I am aware that Ms. Ofira Honig undertakes sending me, for further approval - all citation from our interview she is use at her thesis.**

APPENDIX V: THE QUESTIONNAIRE USED TO STRUCTURE INTERVIEWS- WITH ART THERAPY LECTURERS

Thank you for taking the time to contribute to this research.

1. What training have you had in art therapy?

2. How long have you been teaching art therapy?

3. What art therapy training institutions do you teach in?

4. What else do you do other than teach art therapy?

5. What in your opinion has qualified you to lecture in art therapy?

6. What do you enjoy most as an art therapy lecturer?

7. Which of your courses is the most rewarding?

8. In what ways do these courses reward you?

9. To teach a theory course, with or without workshops, what skills with art materials, theory and processes do you need?

10. What insights do you expect students to reach from dynamic experiential workshop teaching, including emotional processing?

11. How important is it, do you think, that such courses provide a potential space designed to enable students to develop a therapeutic self?

/...2

12. What skills do you think you need to design and teach a year-long course based on dynamic workshop learning and including processing the emotional materials which emerge during the session?

✓ Would you see one aim of such a course being to develop and modify the student's self into a therapeutic self?

13. To design and teach these dynamic workshop courses which include the processing of emotional materials — do you think you need special skills as a lecturer different from the skills required for teaching/designing theoretical courses?

14. What sort of things do you take into account in planning a dynamic experiential course?

15. How do you plan these dynamic workshops?

16. How do you decide what atmosphere you want to create during a lesson?

17. How do you decide what art materials to use in a lesson?

18. Does a workshop change during its course?

19. Do you finish a lesson/workshop as you planned it or are you flexible and accept changes?

20. Have you any comments or remarks that you want to add?

Thank you for agreeing to take part in this research study
and for contributing your knowledge and experience to it.

Ofira Honig

/...

**APPENDIX VI: THE QUESTIONNAIRE USED TO STRUCTURE
INTERVIEWS WITH- ART THERAPISTS / FORMER ART THERAPY
STUDENTS**

1. What training have you taken in art therapy?
2. In what institution/s did you train?
3. What work experience have you had as an art therapist?
4. What aspect of the work do you enjoy most
5. Why?
6. What has been your most significant learning experience?
7. What is your most significant memory of your learning experiences in different types of training course?
8. Of the course/s you mentioned in the previous answer, what aspect contributed most to your learning?
9. Did the different types of course produce a different effect on you?
10. Why do you think they did so?
11. What did the different courses contribute to the building of your professional self and/or your professional identity?
12. How?
13. What do you think the different types of courses contributed to your emotional understanding,
14. What was special and constructive in each course of this type, over and above the theoretical and technical material that could have been learnt equally well from the literature?
15. To what extent do you want to work in a similar way to the way your lecturers did?
 - ✓ What lecturer are you referring to?
 - ✓ What type of course did she teach?
 - ✓ What aspect of this/these lecturer/s would you like to replicate?
16. I would like your opinion on certain issues:
 - a) How much does any group of students need to study/work with a single dynamic experiential-type lecturer from start to finish of their training programme?
 - b) Taking dynamic experiential (transformative) courses in every year of a 3-year training programme.

Do you have any comment, query or issue that you want to talk about at this point?

APPENDIX VII (A): INTERVIEW WITH MS. TAMAR HAZUT: TAMAR HAZUT'S CONSENT FORM

My name is Tamar Hazut.

By profession I am a visual arts therapist (painting and sculpture) and a supervisor of long standing (since the 1970s), working in private practice in Haifa and Ramat Ishay.

I provide artwork-based training, supervision, advice and group leadership to art therapists, social workers and psychologists, both individually and in groups in Israel and abroad.

As programme director, I devised many skills, techniques and approaches for one-on-one and group therapeutic artwork-based interventions. I have specialised in integrative psychotherapy and supervision as well as in many other therapeutic approaches. My current work also incorporates art and techniques from Somatic Experiencing, EMDR, Brain Spotting, as well as from Cognitive Behavioral Therapy and other approaches.

I have written and published articles and edited journals in the fields of ethics, professional development, and the treatment of people suffering from trauma and bereavement and having to cope with serious illness and more...

I am one of Israel's pioneer generation of art therapists. I founded and directed Haifa University's art therapy training programme from 1981 to 2008, the first in Israel.

I founded and directed (from 1983-2008) Oranim College's programme, including training therapists to conduct emotional therapy using animals.

I have been active in advancing the profession of art therapy in Israel and its public reputation.

I was formerly chairwoman of I.C.E.T.'s Ethics Panel, chairwomen of its visual arts branch, a member of its board of directors. From 2003 to 2012 I chaired several conferences. Since 2003 to 2005 I have been a member of the Ministry of Health Advisory Committee.

I hereby affirm to Ms. Ofira Honig that she may interview me and record the interview for unrestricted use, and that she may quote me by name for the doctorate she is writing at the University of Sussex on the dynamic experiential artwork-based teaching of art therapy in Israel.

I have asked Ms. Honig to send me a transcript of this interview and have received her guarantee that nothing of it will be published without my approval.

I remain yours faithfully,

Tamar Hazut, 2012.

APPENDIX VII (B): INTERVIEW WITH MS. TAMAR HAZUT: THE DEVELOPMENT OF VISUAL ARTS THERAPY IN ISRAEL

A BRIEF SURVEY OF ITS MAIN FOUNDERS AND PIONEERS

The founders of Israel's first art therapy training programmes were:

1. The late Peretz Hassa, educator and therapist: "... for spontaneity has to be planned..." (1981). A man of multifarious parts, a path-breaker and fighter, he was of those who defined the profession in Israel.

Peretz Hassa was the first and, for a time, the only officially recognized therapist in the group that went on to found the Israeli art therapy's professional association. He was an artist who had studied at the Sorbonne and the Beaux Arts School of Art in Paris, had been the Israel Defence Forces' Chief of Paramedics, and had extensive diagnostic knowledge in both medicine and psychology. An educator and supervisor of art teaching, he called himself an "artist, educator and therapist". He made himself into an art therapist at the St. Anne hospital in Paris, which developed the diagnostic and phenomenological expertise which Peretz took forward during the 1950s and 60s.

In 1968 he returned to Israel and opened the first declared art therapy centres, simultaneously in Rambam hospital's psychiatry department and in several therapeutic kindergartens, all in the Haifa area. At the same time he was teaching, in Haifa University's Department of Education, interdisciplinary courses which included lessons in the theory of art therapy and supervised practical fieldwork experience. He designed in-service art therapy training courses for educators and therapists from other professions. All this he started by holding study group meetings in private homes for those like him who were passionate about art therapy. Psychologists, social workers,

artists and educators with B.A.s and M.A.s and other qualifications all took an interdisciplinary course with him and did practical work under his supervision. Some of the graduates of these courses were the first students on Haifa University's art therapy training programme, founded by Hassa in 1981.

The early development of the profession in Israel was the achievement of a number of key figures, all from different fields, and few of whom had been systematically trained in visual arts therapy. 11 persons founded the field of creative-expressive therapy in Israel. The first four were Peretz Hassa (art therapy), Yigal Gliksman, Hava Sekeles and Graziella Zandbank (music therapy). Joining forces with seven other 'passionates', in 1971 they set up a professional association. Since they came from music, dance, drama and art they called their association the Israeli Association of Creative and Expressive Arts Therapies (ICET) (See Appendix VIII (a)). Hassa chaired the Association from 1975-79 and designed its logo:

Hassa was a theoretician. He established the 'Haifa school' of art therapy, bestowing on it a therapeutic terminology drawn from the language of art. He also established his own perspective of how visual arts therapy should be organized. As early as the 1960s he had already put together his own method for the observation and phenomenological analysis of the therapeutic process and its outcomes. He also conducted research, developing and validating a diagnostic personality test for small children. As he put it: "Art is not something that artists do but something which others have stopped doing" (1998). For a retrospective of his artwork in Paris in 2000 he wrote: "A painting lacks the dimension of time—it is a departure with no return, bearing witness only to a lost past."

2. Tamar Hazut, on herself:

I belong to the pioneer generation who took up the baton from the 11 founders. I joined the ICET in 1974 at the age of 20 and became Peretz Hassa's assistant. The two of us together founded Haifa University's art therapy training programme in 1981, the first in Israel, and then taught on it. After his retirement in 1985 Peretz chaired the programme until 2008 and to this day I am still working to develop and establish this 'Haifa school' of visual arts therapy. I headed the ICET's Art Section from 1998-2002 and its Ethics committee from 1996-2001. From 2003-2006 I sat on the Ministry of Health's Advisory Council on the accreditation of art therapists and since 2011 I have been consultant to the Knesset committee on the accreditation of masters-level and Master's degree art therapy training programmes in Israel.

Since my work in 1974 with PTSD victims of the Yom Kippur war I have worked on developing approaches and therapeutic intervention techniques which lay stress on loss, trauma and bereavement. I have also made efforts to reinforce and advance professional development, ethics and multiculturalism within the profession. Currently, I am trying not to stop innovating, organizing and lecturing. I still head the organization of in-service training and conferences in Israel and overseas. I am still publishing articles and chapters in books and editing journals.

In 2008, with Yehudit Siano, I put out a Haifa-school educational kit, which was acknowledged to be innovative in the Israeli context. The kit comprises observation and analysis instruments for consulting room creativity (both two- and three-dimensional) and for the artworks produced (within both individual and group therapy).

Throughout my career it has been important to me to emphasize the centrality of creativity in the therapeutic process as well as in therapist supervision. In recent years I have been working on documenting the history of the ICET's history and development, as well as the development of art therapy in general in Israel.

3. Ofra Bruno: Artist and art teacher who took many training courses overseas and was especially influenced by Edith Kramer. She founded the David Yellin college's training programme for art therapists in 1983, basing its teaching on experiential artwork and emphasizing the way art therapy reflects a number of psychological theories (this she did before Dr. Judith Rubin began publishing her work on the same issue in 1984). Her understanding was that a therapist cannot treat every patient in the same way and that both approach and interventions can change over the course of a therapy. Starting in the 1980s, Ofra made many journeys abroad and gained rich experience working with friends in many places around the world, in Papua New Guinea for instance, India, Rwanda, Russia and elsewhere. For 22 years and until recently she was consultant to the art therapy project of the Council for Protected and At-Risk Children.

4. Thelma Gottlieb: is one of Israeli art therapy's veteran generation. She taught on and later headed David Yellin college's training programme for art therapists. She was very active in the professional association and was chosen to be its sole representative as consultant to the Ministry of Health (until 2003). She put great effort into establishing professional definitions and recognition for therapists' status. She has published numerous important articles on the relations between therapist,

patient, artwork and artwork materials and has taken many important public stands on behalf of the therapist body in Israel.

5. Hanna Menachemi: American-born artist and graduate of Lesley College, Boston, in the late 1970s. In 1981, in Ramat Aviv, a suburb of Tel Aviv, Shaun McNiff and Paulo Knill (also from Lesley College, Boston,) opened a branch of the College in Israel, to provide a training programme for visual arts therapy and integrated arts (psychodrama, movement, music and art). Hanna was a member of the branch's teaching staff from the beginning. In 1993 she and Linor Steinhardt set up an art therapy and psychodrama training programme at the Seminar Hakibbutzim College in Tel Aviv.

Hanna published numerous articles in journals in Israel and overseas, laying stress on the therapist's commitment to artwork as a source of inspiration and **אחריות**. Hanna has complete faith in the notion that being an art therapist requires a never-ending dialogue with the way we live the artistic creative process we encourage in others. "For the patient to focus on creating an authentic artwork requires the therapist's capacity to respond with their 'creative' brain, with an artistic perception stemming from their symbolic vision. To describe an artwork requires a therapist who is not merely art intelligent but also art articulate." Hanna set generations of therapists on their professional road and supported them along it on their way to individual growth.

She always stressed that self-development required knowledge intake and that patients had to be treated ethically. Recently she moved to Australia where she heads Melbourne University's Master's degree art therapy training programme.

6. Linor Steinhardt: Linor is a New Yorker, a former artist and art teacher, and graduate of Lesley College's first intake in its Israeli branch in 1984. For the next 12 years she taught at the college and in 1993 she and Tamar Hazut set up an art therapy and psychodrama training programme at Seminar Hakibbutzim College, Tel Aviv. In 2003 she set up a training programme for Jungian sand-play therapists. She has published many scholarly articles and made an anthology of them into her book, *Between the Stars of Heaven and the Sands of the Sea*.

Linor has been the influence behind numbers of art therapists. She insists on the insight that great power is locked up in the ability to give a sign that evokes the feeling that it is both correct and precise. She is convinced that art therapy works with the unconscious: "Although the image is close to consciousness it is not always conscious. Materials move up into the conscious at their own pace. We deploy artwork to create a new internal symbolic basis and this process too moves at its own pace."

7. Dr. Liora Weiser: A former art teacher, curator and stage designer, Liora studied art therapy in the 1980s at Lesley College, Israel. She set up an Interdisciplinary Training Centre for Visual Arts Therapy with Children and Parents as part of Tel Aviv municipality's Psychology Services and directed that Centre for many years. She taught at Bar Ilan University from 1987-2008 and on many in-service training courses for educators. In 1989 she joined forces with Itzik Carmel to set up the visual arts therapy training programme at the Bet Berl Academic college's Centre for the Arts, directing the centre from 2002-2012. From 2003-2006 Liora was active in the ICET as member of its Registration and Promotion Board, as head of its Visual Arts Section, and as a member of the ICET management.

We can conclude by saying that, beginning in 1968 with one lone visual arts therapist (Peretz Hassa), Israel is now home to some 5,000 of them.

The history of the ICET and visual arts therapy training in Israel

The history of the profession in Israel has been the path from the pioneer therapists, most of whom had no formal training, to the therapists of today who are all graduates of carefully designed training programmes accredited by Israel's Council for Higher Education (CHE).

In 1980 there was just one Israeli training programme, joined in 1981 by Lesley College opening its branch here. Now new training programmes are opening all the time at universities and colleges, most of whom either have been awarded, or are in process of gaining, CHE accreditation. The profession of visual arts or expressive therapy is now the work setting for thousands of therapists.

Formal training for the profession started in Israel with a variety of diploma programmes, which were officially accredited on criteria composed by the ICET. These criteria comprised:

- Admission requirements (courses which entrants had to have taken, the number of artwork study hours taken, B.A. degree grades);
- The academic and professional curriculum (subject areas and content) to be covered by the training programme;
- The minimum number of hours for study, practical work training and supervised training. The ICET also laid down a pathway for professional advancement and specialization, specifying the number of work and supervision hours required for each step up the ladder to the highest rung of 'authorized supervisor'.
- It was also laid down that an art therapist had to be expert in a major artwork domain and take further training according to the official vision and requirements of the ICET, the Ministry of Health and the Knesset.

The Ministry of Health accepted the above criteria as its official requirements for professional recognition and licensing in what it considered then the 'paramedical' profession of visual arts therapy. The Ministry also stated that it would give accreditation only to training programmes which met these requirements (Ministry of Health website, Sep. 2012). The five programmes it so accredited were—

David Yellin College of Education, Jerusalem - Music Therapy; Art Therapy; Dance Therapy

Haifa University - Art Therapy; Dance Therapy; Bibliotherapy

Seminar HaKibbutzim College, Tel Aviv - Art Therapy; Dance Therapy; Psychodrama.

Bet Berl College, School of Art, Kfar Saba - Art Therapy.

Lesley University (a branch of Lesley University, Boston, USA), Netanya. Art-Therapy

As can be seen, some of the above educational institutions offered other expressive therapies in addition to visual arts therapy, such as music, movement and drama therapy and bibliotherapy. Visual arts therapy has steadily gained popularity over recent years, both among therapists and clients, but, unfortunately, too many programmes have been opening in colleges, academic centres and private institutions which do not meet ICET, Ministry of Health and Ministry of Education criteria and are doing serious harm to the public image of the profession and, in the final analysis, to patients too. This is one of the reasons why the profession needs a new legislative basis as soon as possible.

At this point in time in the second decade of the 21st century the current proposed legislation for the accreditation of M.A.-level training programmes in visual arts therapies features the following curriculum requirements:

- Suitable academic and professional training for students

- A proven required number of hours of practical, professional and ethical training, and of individual and group supervision;
- A proven required number of hours of artwork, both practical and academic.
- Passing a Ministry of Health-controlled licensing examination, once the above study requirements have been completed.
- It is envisaged that such training programmes will last 2-3 years and take in a total of 1,200-1,500 study hours plus a further 1,200 hours of practical work under individual and group supervision by authorized supervisors.

As of September, 2012 despite the fact that the legislative process has been halted, most accredited training programmes are in orderly process of gaining official authorization to open M.A.-level training programmes. All these programmes are increasing their hours of academic and research study to the level recommended by the ICET and are further adding non-accredited hours out of their own strong commitment to what they see as the necessary professional/ ethical training required by future art therapists. Each programme is guided by its own vision of what sort of training an art therapist needs and how this training should be given.

The ICET's vision for the profession

At its founding the Association thought that the correct title for the profession it was to govern should be "Israeli org. of Creativity Self-Expression and Therapy ". The small tight group of founders and pioneers believed that the core of the profession was 'Art as therapy', which meant that the therapist had to be a trained artist with a strong understanding of the process of therapeutic intervention through artwork. A therapist's professional ethics also demanded that they acquire extensive knowledge

in the fields of psychology, psychotherapy and psychopathology. To these professional ethics was added a carefully laid out route for professional development and advancement (see above), the stages of which have adapted over the years to the way the profession has developed.

Beginning in 2010, a CHE committee, the Ministry of Health and the ICET jointly issued a set of requirements for M.A.-level training (see Appendix VIII (A)) CHE requirements for M.A.-level visual arts therapy training). These requirements were to be binding on all colleges and universities and were issued as part of the profession's long struggle for legislative recognition. From 1971-1988 the ICET battled to have its profession officially recognized as a profession (!) until finally in 1989 the Ministry of Health agreed to recognize it as a paramedical profession in the domain of the emotional therapies (Appendix VIII (B)).

So, the profession has progressed from an original state of denied recognition to a recognized profession in great demand, called upon to meet the wide variety of needs of a wide range of population groups and all age groups, from infants to the elderly. Art therapists are employed in therapeutic and educational settings, both institutional and private. Some operate their own private clinics. The Ministry of Education is the major public employer and operates its own definitions/ requirements with respect to the professional training, supervision and in-service training qualifications of the therapists it employs.

From 1989 to this very day, and in particular since 2003, (2012) a difficult and complex struggle has been waged for the legal recognition of all visual arts therapists. It has been our misfortune that the calling of general elections put a stop to the

process of getting legislation through the Knesset just when it was nearing completion and we all wait anxiously for the process to resume (Appendix VIII (F)).

The ICET is the sole representative of all visual arts therapists (and of other art therapists) before officialdom in Israel. It has from the start been the champion of its therapists' professional development but now it needs to be re-acknowledged in its role of gatekeeper to the profession, responsible for the professional ethics of every person who wishes to practise the profession of visual arts therapy.

APPENDICES VIII:
TRANSLATIONS FROM VARIOUS I.C.E.T. AND MINISTRY OF HEALTH
DOCUMENTS SETTING OUT THE REQUIREMENTS FOR ART THERAPIST
TRAINING IN ISRAEL*¹²

**APPENDIX VIII(A): LETTER TO NEW MEMBERS OF I.C.E.T ABOUT THE
ORGANIZATION ITSELF AND ITS MEMBERSHIP REQUIREMENTS**

(May 2011)

Dear new member,

'Creativity and Self-Expression therapy', more commonly known as 'art therapy' is a blanket term for a profession which uses the processes of creativity and self-expression in artwork to treat psychic disorders and mental distress. It is a therapy which aims to recruit the therapeutic power of the arts in order to soften patterns of defensive behavior and thinking, to nurture psychic resources and reinforce the individual's adaptive capacity. Creativity and self-expression therapy is based on combining inputs from several branches of art with psychological theory.

It includes: Visual arts therapy, Music therapy, Movement and dance therapy,
Drama therapy, Psychodrama, and Bibliotherapy.

Creativity and Self-Expression therapy is a relatively recent entrant into mental health care and has expanded its activity greatly over the last two decades, both in Israel and around the world. It is used to treat a range of mental symptoms in children, adolescents and adults and is one of the treatments offered by psychiatric hospitals, mental health clinics, mental health rehabilitation centers, drug rehabilitation centers, and centers for treating the victims of sexual assault and trauma and other high-risk population groups. Its therapists are employed by the educational system to provide

¹² Photocopies of the original documents are attached.

psychotherapy to children and adolescents with special needs: sometimes they are the only therapists operating in this particular field.

The persons most likely to benefit from Creativity and Self-Expression therapy are those who find it hard to voice their inner world verbally, but equally so those supremely articulate persons who use their verbal facility to erect a defensive wall between themselves and their emotional world. No innate artistic talents or knowledge are needed in order to benefit from creativity and self-expression therapy.

Creativity and self-expression therapy was recognised by the Israel Ministry of Health in 1988 as a paramedical profession. It awarded a diploma to graduates of accredited training programmes who met certain educational and practical training qualifications. However, in a precedent setting judgement of 29.4.2004, the High Court struck down the practice of regulating the paramedical professions by administrative arrangements. It laid down that, in the absence of primary legislation incorporating the state registration of these professions into law, the 'diploma' violated the Basic Law on the Freedom of Occupation and was therefore struck down. As a consequence of this judgement the Knesset is now working to devise and pass new legislation for the licensing of paramedical professions, including Creativity and Self-Expression therapy.

The Israel Association for Creativity and Self-Expression Therapy (I.C.E.T.) was founded in 1971 and registered as a non-profit organization. From this outset it has operated entirely on a volunteer basis, without any institutional support. Its work covers—the partial funding of national and regional workshops and study days, protecting the wage levels of I.C.E.T. member lecturers, the provision of legal counselling, running the Association's office, mailing necessary information to members, etc. It also publishes a quarterly newsletter in which it reports on its work, especially its negotiations with state agencies, public service employers and trade unions on behalf of its members, as well as advertising local and overseas workshops and conferences, new professional publications and tools, employment offers, openings for clinical supervision, etc.

As of this date the Association has 1,800 members. Since it is the only organization representing all Creativity and Self-Expression therapists it is the only one authorized

to represent their interests to state and public agencies. However, the I.C.E.T. is not a trade union and is not therefore authorized to negotiate collective wage agreements.

The goal the Association has set for itself is to establish and maintain high professional standards among all practitioners of Creativity and Self-Expression therapy, and establish the place of the profession in both in the field of mental health care and in the minds of the general public.

I.C.E.T membership requirements

- * Before registering for Creativity and Self-Expression therapy studies candidates must have:

(A)

- ✦ Either a first degree from an academic institution accredited by the Israel Council for Higher Education in one of the following subject areas— psychology, special education, educational counselling, social work, occupational therapy, clinical criminology, the behavioral sciences.

Or—

- ✦ A first degree which includes the four basic components of psychology studies, namely, Introduction to Psychology (at least a semester-long course); Psychopathology (at least a semester-long course); Developmental Psychology (at least a year-long course); the Theory of Personality (at least a year-long course).

(B)

- ✦ At least 600 hours experience in artwork relevant to the branch of Creativity and Self-Expression therapy the candidate is applying for. 400 of the 600 hours may have been taken at secondary school level but at least 200 hours must have been taken later.
- ✦ At least 300 of the above 600 hours must have been completed before commencing Creativity and Self-Expression therapy studies and the remaining 300 may be completed concurrently with those studies but not as part of them.

- Candidates with a Masters-level degree or a Diploma must have a certificate from an academic institution accredited by the Council for Higher Education certifying at least 1,100 study hours (i.e. exclusive of practical work) in one of the branches of Creativity and Self-Expression therapy;

Or—

- The same from an overseas institution which the Israel Licensing and Advancement Board has recognised as equivalent to a training programme at an academic institution accredited by the Council for Higher Education;

Or—

- A certificate in one of the branches of Creativity and Self-Expression therapy from an overseas institution accredited by the relevant authorities of the state in which he/she studied.

Or—

- Must be able to show official confirmation of at least 750 hours practical training in a training programme relevant to the branch of Creativity and Self-Expression therapy for which he/she is applying, this training to have been taken in a medical, educational or rehabilitational institution and under clinical supervision.

Transitional Provision

- A person with a first degree of another sort from an academic institution accredited by the Council for Higher Education who commenced Creativity and Self-Expression therapy studies before the 2008 academic year may complete the four basic components of psychology studies according to the arrangements set out in the 2003 Newsletter on Professional Information.

Signed:

Motti McMorey

Chairman, I.C.E.T

האיגוד הישראלי לתראפיה ע"י יצירה והבעה י.ה.ת. I.C.E.T THE ISRAELI ASSOCIATION OF CREATIVE & EXPRESSIVE THERAPIES

מאי 2011

מכתב לחברים חדשים

לחברים החדשים שלום רב

טיפול ביצירה והבעה, המכונה בפי העם "טיפול באמנויות", הוא שם-כלל למקצוע העוסק בתהליכי יצירה והבעה בתחום האמנותי לשם טיפול בהפרעות נפשיות ובמצוקה נפשית. הוא מהווה טיפול רגשי המניס את כוח המרפא של האמנות על מנת להגמיש דפוסי הגנה, לטפח כוחות נפשיים ולחזק את כושר ההסתגלות של הפרט. ביסוד הטיפול ביצירה והבעה, מיוזג בין מגוון הזרמים בתחום האמנותי, לבין תורת הפסיכולוגיה.

נכללים בו:

טיפול באמנות חזותית	טיפול במוסיקה	טיפול בתנועה ומחול
טיפול בדמיון	פסיכודרמה	ביבליותרפיה

טיפול ביצירה והבעה הוא מקצוע יחסי ציור בראות הנפש, אשר צבר תנופה רבה בעשרים השנים האחרונות, הן בארץ והן ברחבי העולם. מטפלים ביצירה והבעה מעורבים בטיפול בקשת רחבה של תסמינים נפשיים בילדים, נוער ומבוגרים כאחד. בין היתר, הם משולבים בבתי חולים פסיכיאטריים, בתחנות לבריאות הנפש, במרכזים לשיקום חולה נפש בקהילה, במוסדות למחלה נפשית, במרכזים לפגועי תקיפה מינית, במרכזים לפגועי טראומה ובטיפול באוכלוסיות נוספות בסיוע גבוה. כמו כן מועסקים המטפלים ביצירה והבעה במערכת החינוך, על מנת לספק טיפול רגשי לילדים ונוער בעלי צרכים מיוחדים, כאשר לעיתים הם מהווים גורם יחיד בתחום זה. בייחוד עשויים להתוות טיפול ביצירה והבעה, אנשים המתקשים להביע את עולמם הנפשי בשפה מילולית. כמו כן, אנשים בעלי כושר הבעה מילולית מעולה, אך המשתמשים בשפה המדוברת כחומת מגן בינם לבין עולמם הרגשי. על מנת להיעזר בטיפול ביצירה והבעה, אין צורך בכישרון מולד או בידע וניסיון קודמים בתחום האמנותי.

בשנת 1988 הוכר הטיפול ביצירה והבעה כמקצוע פרה-רפואי המקנה תעודת הכרה במעמד מטעם משרד הבריאות. תעודה זו ניתנה לכל בוגר תוכנית לימודים שאושרה ע"י משרד הבריאות ועמד בתנאי הסף בדבר השכלה מקדמה, הכשרה מעשית וכו'. בפסק דין תקדימי, שניתן ביום 29 באפריל 2004, פסל בג"ץ את הרשאת המקצועות הפרה-רפואיים באמצעות הסדרים מנהליים. נקבע כי בהיעדר חקיקה ראשית אשר תעניק את ההסמכה הממשלתית, תעודת ההכרה במעמד נוגדת את חוק חופש העיסוק והיא אינה קבילה. בעקבות פסקה זו שוקדת עתה הכנסת על חקיקת חוק לרישוי המקצועות הפרה-רפואיים, לרבות טיפול ביצירה והבעה.

י.ה.ת. – האיגוד הישראלי לתראפיה ע"י יצירה והבעה נוסד בשנת 1971 ורישום כעמותה ללא מטרת רווח (מל"ר). מיום היווסדו הוא פועל על בסיס התנדבותי, ללא תמיכה מוסדית כלשהי. פעולתו כלולת: השתתפות בעליית סדנאות וז"י ע"י מחזיקים ארציים, שבר מרכזים שאינם חברי האיגוד, עיון משפטי, ניהול משרד, הפצת דואר וכו'. אחת לשלושה חודשים, י.ה.ת. מוציא לאור דיועון בו מתפרסמים פעילויות האיגוד, סדנאות וגנסיים בישראל ובחול, ספרות מקצועית וכל עוד חודשים הצעות עבודה, הדרכה קלינית וכו'. כמו כן, דיווחים בנוגע למשא ומתן עם המוסדות הממשלתיים, המעסיקים הציבוריים וארגוני העובדים לקידום מעמד המקצוע.

האיגוד הישראלי לתראפיה ע"י יצירה והבעה י.ה.ת. I.C.E.T THE ISRAELI ASSOCIATION OF CREATIVE & EXPRESSIVE THERAPIES

בעל תואר-שני באחד מתחומי הטיפול ביצירה והבעה, מאת מוסד מחוץ לישראל, אשר ועדת הרישום ומעבר הכירה בלימודיו כשווה ערך לתוכנית הכשרה במוסד אקדמי המוכר על ידי המועצה להשכלה גבוהה בישראל.

— א —

בעל תואר-שני או תעודת סיום לימודי-תעודה באחד מתחומי הטיפול ביצירה והבעה, מאת מוסד מחוץ לישראל, המוכר על ידי הרשויות המוסמכות במדינה בה למד.

בעל אישורים רשמיים על הכשרה מעשית של לפחות 750 שעות, במסגרת תוכנית ההכשרה לטיפול ביצירה והבעה, בתחום הרלוונטי לחטיבה אליה המועמד מבקש להתקבל. ההכשרה המעשית תתבצע במוסד רפואי, חינוכי או שיקומי, בפקיח הדרכה קלינית.

הוראת מעבר

בעל תואר ראשון אחר מאת מוסד אקדמי המוכר על ידי המועצה להשכלה גבוהה בישראל, שהתחיל את לימודיו בטיפול ביצירה והבעה לפני שנת הלימודים תשס"ט – 2008, רשאי להשלים את ארבעת מקצועות היסוד בפסיכולוגיה על פי המפתח שפורסם בעלון המידע המקצועי משנת 2003.

בברכה,

מוטי מקמור, יו"ר י.ה.ת.

האיגוד הישראלי לתראפיה ע"י יצירה והבעה י.ה.ת. I.C.E.T THE ISRAELI ASSOCIATION OF CREATIVE & EXPRESSIVE THERAPIES

כיום מונה האיגוד למעלה מ-1,800 חברים. מאחר וי.ה.ת. הוא הארגון היחיד המאגד את המטפלים ביצירה והבעה, הוא מהווה ארגון יציב המספק לנהל משא ומתן עם הרשויות הממשלתיות בשם כל העוסקים במקצוע זה. אולם, האיגוד אינו מהווה ארגון עובדים ואינו רשאי לנהל משא ומתן על הסמכי שכר קיבוציים.

י.ה.ת. שם על למסרת להנחיל אמות מידה מקצועיות איכותיות לטפלים בטיפול ביצירה והבעה ומשקיע מאמץ לעניין המקצוע בקרב ענפי בריאות הנפש השונים ובייחוד הרחב.

הקריטריונים לקבלה ל-י.ה.ת.

בעל תואר ראשון מאת מוסד אקדמי המוכר על ידי המועצה להשכלה גבוהה בישראל, לפני תחילת הלימודים בטיפול ביצירה והבעה, באחד המקצועות הבאים:

פסיכולוגיה, חינוך מיוחד, עיון חינוכי, עבודה סוציאלית, ריפוי בעיסוק קרימינולוגיה קלינית, מדעי ההתנהגות.

— א —

בעל תואר ראשון אחר מאת מוסד אקדמי המוכר על ידי המועצה להשכלה גבוהה בישראל, לפני תחילת הלימודים בטיפול ביצירה והבעה, שהשלים את ארבעת מקצועות היסוד בפסיכולוגיה הבאים:

מבוא לפסיכולוגיה – לפחות קורס סימסטרלי.

פסיכופתולוגיה – לפחות קורס סימסטרלי.

פסיכולוגיה התפתחותית – קורס שנת.

תיאוריות באישיות – קורס שנת.

* **קורסים אלה יושלמו לפני תחילת הלימודים בטיפול ביצירה והבעה.**

בעל ניסיון בתחום האמנות הרלוונטי לחטיבה הטיפולית, אליה המועמד מבקש להתקבל, של 600 שעות למחות עד 400 שעות יכולת להיחשב מתקדמת התיכון ולפחות 200 שעות לאחר התיכון.

מתוך 600 שעות הניסיון בתחום האמנות הרלוונטי לחטיבה הטיפולית, אליה המועמד מבקש להתקבל, לפחות 300 מהן תושלמנה לפני תחילת הלימודים בטיפול ביצירה והבעה. יתר השעות (300 במספר) ניתן להשלים במהלך הלימודים, אך לא כחלק ממנו.

בעל תואר-שני או תעודת סיום לימודי-תעודה באחד מתחומי הטיפול ביצירה והבעה, מאת מוסד אקדמי המוכר על ידי המועצה להשכלה גבוהה בישראל, כאשר היקף הלימודים היו 1,100 שעות הוראה לפחות (לא כולל הכשרה מעשית).

— א —

מילני תלמיד יחידני | המועדון הלימודי | **CONJUNT FOR FOREIGNER EDUCATION**

APPENDIX VIII (B): MINISTRY OF HEALTH CIRCULAR: RECOGNITION OF THE PROFESSION, 1989

I.C.E.T. FACT SHEET, 1989

The following announcement was issued by the Ministry of Health's Medical Professions Division (headed by Prof. P.A. Vardi) on 3.7.1988:

To all regional health offices:

Re: Creativity and Self-Expression therapy

Please note that the above profession has been recognised by the Ministry of Health as a paramedical profession. All therapist-candidates for recognition are to be treated according to the accepted procedure for all medical professions.

Signed:

Ms. Tzipporah Zaks

Senior Assistant to Head of Division

The persons who have been handling this issue and who have taken part in the discussions on it are: Prof. P.A. Vardi and Ms. Tzipporah Zaks (representing the Ministry of Health); Mr. Peretz Hassa, Ms. Yona Shakhari-Levi and Ms. Hava Sekeles (representing the I.C.E.T.). Everyone who submits their candidacy for professional recognition, as noted above, will have their submission handled by the joint committee of the Ministry of Health and the I.C.E.T.

-4-

תיכונם עם משרד הבריאות

לפי מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

1. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

2. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

3. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

4. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

5. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

6. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

7. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

8. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

9. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

10. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

11. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

12. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

13. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

14. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

15. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

16. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

17. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

18. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

19. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

20. מודעת משרד הבריאות, כל מקצוע רשמי במסגרת משרד הבריאות חייבים להעביר בקשה דרך לשכת הבריאות המקצועית ולשלם שוואר של 100 ש"ח. במקרים מסוימים, כגון במקרים של מקצועות חדשים, ניתן להגיש בקשה ישירות ללשכה המקצועית. במקרים אלו, יש לשלם שוואר של 100 ש"ח.

ה"ת

האיגוד הישראלי לתראפיה

ע"י יצירה והבעה

(מוסיקה, תנועה ומחול, אמנות, דרמה)

עלון ריכוז מידע

תש"מ"ט - 1989

ירושלים חיפה תל אביב

**APPENDIX VIII (C): EXTRACTS FROM MINISTRY OF HEALTH,
DOCUMENT, 1986**

Clause 6: Creativity and Self-Expression therapy studies (p. 24)

- (6b) There will be a balanced combination of pure theory and practical studies (e.g. practical exercises and techniques);
- (6c) There will be a certain amount of acquired learning, both by having students undertake the practical self-expression characteristic of this specific branch of art therapy, as well as psychotherapy and group dynamics.
- (6d) Programme design: 2 days per week at the university (16 hours in total), half devoted to psychology and education studies and half to *self-expression and experiential art work (as noted above) appropriate to the particular branch of Creativity and Self-Expression therapy.* (Italics added)
- One additional day per week will be devoted to fieldwork.

Clause 9 (P. 24):

- A list of names is attached.
- The theory teachers (psychology and education) are all qualified to teach at M.A. level and hold positions in the School of Education.
- A list of the teachers in the specific Creativity and Self-Expression Therapy element of the course is attached with details of the topics they will teach and their years of teaching experience.

בכל מקרה חללים ועדה והדרכה והפיקוח סדר טוב ומחנכים שיוכל לראשם
במלך מתייחסות שעות והפיקוח המדויק.

[illegible]

3. ח"ב' דלפני פירוש
א. חבר סגור (ח"ב)
ב. חבר סגור (ח"ב)
ג. חבר פיל (ח"ב) שיש חילוקי אה צבחה שנות התיקום הצורחה.
4. דפני דלפני 18/12/1971
א. חבר יח"ב סגור 11-12-1971
ב. חסידי יח"ב
ג. חסידי יח"ב
ד. חסידי יח"ב
ה. חסידי יח"ב חסידי יח"ב

י"ב כ"ט
י"ג כ"ט
י"ד כ"ט
י"ה כ"ט
י"ו כ"ט
י"ז כ"ט
י"ח כ"ט
י"ט כ"ט
כ"א כ"ט
כ"ב כ"ט
כ"ג כ"ט
כ"ד כ"ט
כ"ה כ"ט
כ"ו כ"ט
כ"ז כ"ט
כ"ח כ"ט
כ"ט כ"ט
ל כ"ט
י' כ"ס
י"א כ"ס
י"ב כ"ס
י"ג כ"ס
י"ד כ"ס
י"ה כ"ס
י"ו כ"ס
י"ז כ"ס
י"ח כ"ס
י"ט כ"ס
כ"א כ"ס
כ"ב כ"ס
כ"ג כ"ס
כ"ד כ"ס
כ"ה כ"ס
כ"ו כ"ס
כ"ז כ"ס
כ"ח כ"ס
כ"ט כ"ס
ל כ"ס
י' כ"א
י"א כ"א
י"ב כ"א
י"ג כ"א
י"ד כ"א
י"ה כ"א
י"ו כ"א
י"ז כ"א
י"ח כ"א
י"ט כ"א
כ"א כ"א
כ"ב כ"א
כ"ג כ"א
כ"ד כ"א
כ"ה כ"א
כ"ו כ"א
כ"ז כ"א
כ"ח כ"א
כ"ט כ"א
ל כ"א
י' כ"ב
י"א כ"ב
י"ב כ"ב
י"ג כ"ב
י"ד כ"ב
י"ה כ"ב
י"ו כ"ב
י"ז כ"ב
י"ח כ"ב
י"ט כ"ב
כ"א כ"ב
כ"ב כ"ב
כ"ג כ"ב
כ"ד כ"ב
כ"ה כ"ב
כ"ו כ"ב
כ"ז כ"ב
כ"ח כ"ב
כ"ט כ"ב
ל כ"ב
י' כ"ג
י"א כ"ג
י"ב כ"ג
י"ג כ"ג
י"ד כ"ג
י"ה כ"ג
י"ו כ"ג
י"ז כ"ג
י"ח כ"ג
י"ט כ"ג
כ"א כ"ג
כ"ב כ"ג
כ"ג כ"ג
כ"ד כ"ג
כ"ה כ"ג
כ"ו כ"ג
כ"ז כ"ג
כ"ח כ"ג
כ"ט כ"ג
ל כ"ג
י' כ"ד
י"א כ"ד
י"ב כ"ד
י"ג כ"ד
י"ד כ"ד
י"ה כ"ד
י"ו כ"ד
י"ז כ"ד
י"ח כ"ד
י"ט כ"ד
כ"א כ"ד
כ"ב כ"ד
כ"ג כ"ד
כ"ד כ"ד
כ"ה כ"ד
כ"ו כ"ד
כ"ז כ"ד
כ"ח כ"ד
כ"ט כ"ד
ל כ"ד
י' כ"ה
י"א כ"ה
י"ב כ"ה
י"ג כ"ה
י"ד כ"ה
י"ה כ"ה
י"ו כ"ה
י"ז כ"ה
י"ח כ"ה
י"ט כ"ה
כ"א כ"ה
כ"ב כ"ה
כ"ג כ"ה
כ"ד כ"ה
כ"ה כ"ה
כ"ו כ"ה
כ"ז כ"ה
כ"ח כ"ה
כ"ט כ"ה
ל כ"ה
י' כ"ו
י"א כ"ו
י"ב כ"ו
י"ג כ"ו
י"ד כ"ו
י"ה כ"ו
י"ו כ"ו
י"ז כ"ו
י"ח כ"ו
י"ט כ"ו
כ"א כ"ו
כ"ב כ"ו
כ"ג כ"ו
כ"ד כ"ו
כ"ה כ"ו
כ"ו כ"ו
כ"ז כ"ו
כ"ח כ"ו
כ"ט כ"ו
ל כ"ו
י' כ"ז
י"א כ"ז
י"ב כ"ז
י"ג כ"ז
י"ד כ"ז
י"ה כ"ז
י"ו כ"ז
י"ז כ"ז
י"ח כ"ז
י"ט כ"ז
כ"א כ"ז
כ"ב כ"ז
כ"ג כ"ז
כ"ד כ"ז
כ"ה כ"ז
כ"ו כ"ז
כ"ז כ"ז
כ"ח כ"ז
כ"ט כ"ז
ל כ"ז
י' כ"ח
י"א כ"ח
י"ב כ"ח
י"ג כ"ח
י"ד כ"ח
י"ה כ"ח
י"ו כ"ח
י"ז כ"ח
י"ח כ"ח
י"ט כ"ח
כ"א כ"ח
כ"ב כ"ח
כ"ג כ"ח
כ"ד כ"ח
כ"ה כ"ח
כ"ו כ"ח
כ"ז כ"ח
כ"ח כ"ח
כ"ט כ"ח
ל כ"ח
י' כ"ט
י"א כ"ט
י"ב כ"ט
י"ג כ"ט
י"ד כ"ט
י"ה כ"ט
י"ו כ"ט
י"ז כ"ט
י"ח כ"ט
י"ט כ"ט
כ"א כ"ט
כ"ב כ"ט
כ"ג כ"ט
כ"ד כ"ט
כ"ה כ"ט
כ"ו כ"ט
כ"ז כ"ט
כ"ח כ"ט
כ"ט כ"ט
ל כ"ט
י' ל
י"א ל
י"ב ל
י"ג ל
י"ד ל
י"ה ל
י"ו ל
י"ז ל
י"ח ל
י"ט ל
כ"א ל
כ"ב ל
כ"ג ל
כ"ד ל
כ"ה ל
כ"ו ל
כ"ז ל
כ"ח ל
כ"ט ל
ל ל

- [illegible]

.....

1. **לימודי תיכון ופיתוח עבודה בידיה ובאמנות**
לימודי תיכון ופיתוח עבודה בידיה ובאמנות מספקים, הן חלק מההכשרה המקצועית והן חלק מההכשרה האמנותית. לימודי תיכון ופיתוח עבודה בידיה ובאמנות מספקים, הן חלק מההכשרה המקצועית והן חלק מההכשרה האמנותית.
2. **הכשרה מקצועית ופיתוח עבודה בידיה ובאמנות**
הכשרה מקצועית ופיתוח עבודה בידיה ובאמנות מספקים, הן חלק מההכשרה המקצועית והן חלק מההכשרה האמנותית. הכשרה מקצועית ופיתוח עבודה בידיה ובאמנות מספקים, הן חלק מההכשרה המקצועית והן חלק מההכשרה האמנותית.
3. **הכשרה אמנותית ופיתוח עבודה בידיה ובאמנות**
הכשרה אמנותית ופיתוח עבודה בידיה ובאמנות מספקים, הן חלק מההכשרה המקצועית והן חלק מההכשרה האמנותית. הכשרה אמנותית ופיתוח עבודה בידיה ובאמנות מספקים, הן חלק מההכשרה המקצועית והן חלק מההכשרה האמנותית.

- המנוניו,
4. תעודת נטר במזר "הספל כְּמוֹד יצירה ותבעה" בחתום האגודה הספציפית, (מפורטת של עקלת תוצר שני (מ.א.), במיוחד היחידה להאמינים לכל בחוג להינדון).
5. תוצרי עקלת:
- א. תוצר ואחור (אם שלבים אחרונים לעקלת) עדיפות לנדיף התפתחות,

3. ראיון אישי עם מנהל הפרויקט ורכז המגמה הסוציאלית;

- [illegible]

- 25 -
- התחשבות באינטרסים (לא פחות מ-80%),
שורה בשקטס התחשבות (לא פחות מ-80%) ודיווח בבואם;
שכריות;

עבודות גמר ו/או מבחני ט.

- ג. חובות אלו אינם נובעים מלימודיות אלא נקבעים על ידי האיגוד המספיקי, בדרך סמך ותועה של עבודה טעוית במסגרות לימודי ביטוח והרדפה, לשם קבלה אמצחה.
- ד. שיטת הסטודנט לעבודה שנה.

מס' תיק: 7. א. מס' תיק: 2019/1000

- [illegible]

APPENDIX VIII (D): EXTRACT FROM I.C.E.T. REQUIREMENTS FOR ART THERAPY TRAINING (1993)

I.C.E.T. REQUIREMENTS FOR ART THERAPY TRAINING 25.4.1993

"Clause 2f: Students will study the different branches of the arts as well as the studies necessary for psychotherapeutic work;

Clause 2g: Students will take workshops designed to demonstrate to them at first hand the power of artistic media."

רכזת סניף ים ונציגת האיגוד
במשרד הבריאות
10491 ירושלים 91104

התאחדות הישראלית לטיפול בבעיות רגשיות ויצירה
I.C.E.T. THE ISRAELI ASSOCIATION OF CREATIVE & EXPRESSIVE THERAPIES
ת.ד. 18388 P.O.B. ירושלים 91183 טל: 02-817232

25 באפריל 1993

לכב' דר' ח. בויקיס,
מנהל המחלקה למקצועות הפואיים
משרד הבריאות
בן שבאי 2 ירושלים 93591
נ.א.

שמחנו לקבל את מכתבך מה 14.4.93 בו אתה מודיע לנו על התכנית להציע חוק
המסדיר את העיסוק במקצועותינו. בהמשך למכתב שנשלח 24.4.93 ע"י נציגתנו
הקודמת - דר' חוה סקלס - אנו מוסיפים את הפרטים הבאים:
הראשונה - הגדרה מדויקת של המקצוע:
טיפול בציירה והבעה הוא שם כולל לשימוש בתהליכי יצירה והבעה בתחומי
האומנות, במטרה לחזק את החלקים הבריאים באדם, לעודד תהליכי שינוי ושיפור
בנפשו ובגופו ולאפשר לו איכות חיים טובה יותר. מטפל בציירה והבעה משתמש
באופן שיטתי באיכויות הטבעיות הטמונות באומנות העומדת לרשותו ובידי
פסיכולוגי, התפתחותי ונוירולוגי על מנת לעזור לאדם לשכלל את יכולת
ההתמודדות שלו.
בתשובה לשאלתך השנייה נפרט להלן את הדרישות לגבי הכשרת המטפלים
באומנות:
מתקבלים ללימודים אנשים אחרי תואר ראשון בתחומי מדעי ההתנהגות או בתחום
ההתמחות (תנועה, מוסיקה, אמנות פלסטית וכו'). המוסדות המוכשרים מטפלים
בהבעה ויצירה הינם מוסדות המוכרים ע"י המועצה להשכלה גבוהה של מדינת ישראל,
יה"ת ומשרד הבריאות.
2. במהלך לימודיו יתמחה הסטודנט:
א. בלימודי הרחבה והמשך של המקצוע האמנותי הספציפי.
ב. בלימודים בסיסיים של מקצועות הפואיים.
ג. במקצועות פסיכולוגיים המתאימים ביותר לצרכיו של מטפל באמנות.
ד. במקצועות שונים במטרה הרחבת את אפסודיות הטיפול באוכלוסיות
מגוונות.
ה. בפילוסופיה, בתיאוריה/תיאוריות ובהיסטוריה של מקצוע הספציפי.
ו. ילמד את המקצועות המתכללים והמשלבים את האמנות ואת הלימודים האחרים
למקצוע טיפולי.
ז. יעבור סדנאות התנסות שתאפשרנה לו להבין את כוחו של המדיום האמנותי מתוך
חוויתו העצמית.
ח. יעבור סטג' במסגרות שאורגנו ע"י מוריו ומדריכיו ובאחריות המלאה.
ט. יקבל הדרכה צמודה במוסדות הסטאג' עצמם וכן במסגרת לימודיו.

3. מי שסיים את כל חובותיו למסגרת הלימודית והוא מחזיק בתעודה המוכיחה כי
הוא ראוי לעסוק בטיפול באמצעות אמנות ספציפית.
הנהלת יה"ת קבעה ועדות מהתחומים השונים לבדיקה מחדש של הקריטריונים
לקבלה לתכניות ההכשרה השונות. מוסדות אלו מקנים לימודי תעודה בלבד
כל תוכנית קובעת את תוכן הלימודים ואת הבחינות הסופיות של הבוגרים.
מצורפים העתקים של תכניות הלימודים של המוסדות הנ"ל.
נשמח להוסיף הבהרות ומידע נוסף לפי הצורך.

בכבוד רב,
יעל ברקאי - יו"ר יה"ת
הילדה ונגרובר

רכזת סניף ים ונציגת האיגוד
במשרד הבריאות
10491 ירושלים 91104

נ.ב. הכתובת של הילדה ונגרובר היא ת.ד. 10491 ירושלים 91104

APPENDIX VIII (E): I.C.E.T. PROCEDURE FOR QUALIFYING AS A SUPERVISOR, 2007*¹³

The procedure divides into two stages:

Stage 1: Before authorization to begin the qualification process

Stage 2: The qualification process itself

Stage 1: Before authorization to begin the qualification process

- Candidates must have been an I.C.E.T. member for at least 5 years and to have performed at least 3,000 hours of therapy (excluding supervision)
- Candidates must have taken at least 300 hours of clinical supervision at a rate of at least an hour per week, **at least 150 of these hours to have been given by a supervisor from the candidate's own branch of Creativity and Self-Expression therapy.** The remaining hours may have been given by any I.C.E.T.-accredited supervisor or by a psychotherapist qualified to supervise from the candidate's own professional association (psychiatry, psychology, social work, occupational therapy, etc.)
- Of every 150 hours, at least 75 hours shall have been one-on-one sessions and the remainder may have been group sessions, so that of the required 300 hours, 150 shall have been one-on-one sessions and the remainder group sessions.
- Once the candidate has proved that he/she has fulfilled the supervision requirement, the Licensing and Advancement Board shall authorize them to start the process of qualifying as a supervisor.

Stage 2: The qualification process itself

- The process shall last at least 2 years. Each year the candidate shall supervise at least 2 supervisees, this supervision to be subject to 25 hours supervision by a qualified supervisor. That is, the candidate shall in total give supervised supervision to 4 supervisees and themselves receive 50 hours supervision from 2 different supervisors from their own branch of Creativity and Self-Expression therapy.
- Of these 50 hours supervision at least 30 hours shall be one-on-one sessions and the remainder may be group sessions of up to 5 supervisees.
- Thus, in order to qualify as a supervisor one must have been an I.C.E.T. member for at least 7 years (5 years of therapeutic work + 2 years of supervised supervision).
- Because psychodrama is of its nature a group activity candidate supervisors in psychodrama shall give supervised supervision to groups and not to individuals.

¹³ Attached on the next page the original document in Hebrew

- Only supervisors who have been I.C.E.T.-qualified supervisors for at least 5 years may supervise trainee supervisors.

TRANSITIONAL PROVISION

- Until the end of 2007 candidates to qualify as supervisors (i.e. for Stage 1 above) must have been an I.C.E.T. member for at least 5 years since qualifying as a therapist in one of the branches of Creativity and Self-Expression therapy and to have given a least 3,000 hours of therapy (excluding supervision). The remaining requirements for Stage 1 are as stated above.



י.ה.ת. האיגוד הישראלי לתראפיה ע"י יצירה והבעה
I.C.E.T. THE ISRAELI ASSOCIATION OF CREATIVE & EXPRESSIVE THERAPIES
Jerusalem טל: 02-5817232
ירושלים (חוה קמרינסקי) רח' נח בקמן 4 רחובות 76425 טל. 08-9466434 פקס. 08-9466411
E-mail: kameran@bezeqint.net www.yahat.org

דצמבר 2007

תנאי המעבר לקבלת התואר 'מדריך'

תנאי המעבר לקבלת התואר 'מדריך' מטעם י.ה.ת. מחולקים לשני שלבים.

שלב I – הדרישות עד לקבלת האישור להתחיל בתהליך של 'הדרכה' על הדרכה'.

שלב II – דרישות 'ההדרכה' על הדרכה'.

הדרישות לקבלת התואר 'מדריך' – שלב I

א על מנת לקבל אישור להתחיל בתהליך של 'הדרכה' על הדרכה', על החבר להיות בעל ותק ב-י.ה.ת. של לפחות חמש שנים ולצבור 3,000 שעות עבודה טיפולית (ללא גילום שעות הדרכה).

א על החבר לצבור 300 שעות הדרכה קלינית של לפחות שעה שבועית אחת. מתוך כמסת שעות ההדרכה הנדרשות, לפחות 150 מהן תינתנה על ידי מדריך בחטיבת המועמד. יתר השעות (150 במספר) יכולות להינתן על ידי מדריך בחטיבה אחרת ב-י.ה.ת., או על ידי פסיכותרפיסט המורשה להדריך מטעם ארגוני המקצוע (פסיכיאטר, פסיכולוג, עובד סוציאלי, מרפא בעיסוק וכד').

א מתוך כל 150 שעות ההדרכה הקלינית, לפחות 75 מהן תינתנה במסגרת פרטנית. יתר השעות (75 במספר) יכולות להינתן במסגרת קבוצתית. סה"כ 150 שעות הדרכה קלינית תינתנה במסגרת פרטנית ו-150 שעות רשאיות להינתן במסגרת קבוצתית.

א לאחר הוכחת השעות יקבל המועמד אישור מוועדת הרישום ומעבר להתחיל בתהליך של 'הדרכה' על הדרכה'.

הדרישות לקבלת התואר 'מדריך' – שלב II

א תהליך 'ההדרכה' על הדרכה' יתבצע במהלך שנתיים לפחות. כל שנה ידריך המועמד שני מודרכים, עליהם יקבל לפחות 25 שעות 'הדרכה' על הדרכה'. דהיינו, סה"כ ידריך המועמד ארבעה מודרכים, עליהם יקבל 50 שעות 'הדרכה' על הדרכה'. מידע 2 מודרכים בחטיבה אליה הוא שייך.

א מתוך 50 שעות 'ההדרכה' על הדרכה', לפחות 30 מהן תינתנה במסגרת פרטנית. יתר השעות (20 במספר) יכולות להינתן במסגרת קבוצה המונה עד 5 משתתפים.

א כלומר – על מנת לזכות בתואר 'מדריך', על החבר להיות בעל ותק באיגוד של לפחות שבע שנים (חמש שנים צבירת שעות עבודה טיפולית + שנתיים הדרכה על הדרכה).

א בשל האופי הקבוצתי הייחודי של הפסיכודרמה, מועמד לתואר 'מדריך' בחטיבת הפסיכודרמה ייתן הדרכה לקבוצות במקום למודרכים פרטניים.

הקריטריונים למתן 'הדרכה' על הדרכה'

א לזכאות בתואר 'מדריך', רשאי לתת 'הדרכה' על הדרכה' חבר י.ה.ת. בעל ותק של לפחות חמש שנים בתואר המ"ל.

הוראת מעבר

א עד לסוף שנת 2007, על מנת לקבל אישור להתחיל בתהליך של 'הדרכה' על הדרכה' (מדריך – שלב I), על החבר להיות בעל ותק של לפחות חמש שנים מקבלת התואר/התעודה באחד מתחומי הטיפול ביצירה והבעה ולצבור 3,000 שעות עבודה טיפולית (ללא גילום שעות הדרכה). שאר הדרישות בשלב I הינן כפי שצוינו לעיל.

**APPENDIX VIII (F): AN UPDATE FROM THE CHAIRMAN OF THE I.C.E.T.
ON THE SITUATION OF THE PROPOSED NEW REGULATORY
LEGISLATION**

האיגוד הישראלי לתראפיה ע"י יצירה והבעה י.ה.ת.
I.C.E.T THE ISRAELI ASSOCIATION OF CREATIVE & EXPRESSIVE THERAPIES



16.10. 2012

Dear colleagues,

It is my unpleasant duty to inform you all that the premature dissolution of the current Knesset [parliament] and the calling of new general elections means the end of the passage of our legislation through the Knesset. Since the passage of a Bill which has passed its first reading and is awaiting its second and third reading cannot be twice subject to a ruling of Continued Business and in this way be carried forward to the next Knesset, the situation is in effect that the legislation has failed.

Since the last Knesset dispersed for its summer and Holy Days vacation just before the last session of the sub-committee in July, we had no time to launch a publicity campaign which might have some effect on the Deputy Minister of Health and the Chairman of the Knesset Health, Labour and Welfare committee. In these circumstances our public relations company has agreed to shelve the contract we signed with it in the summer and not charge us for the preliminary work it had already done.

Given this state of affairs, all ICET institutions have no choice but to reassess their situation and consider what might be their future course of action.

I wish to voice my heartfelt gratitude to everyone who has lent a hand to our campaign and been part of the exhausting task of pushing legislation through the Knesset. A special vote of thanks goes to Keren, our lobbyist, for her devoted efforts to guide and progress our campaign through the political system.

Yours sincerely

Motti McMorey
Chairman ICET

kamerinhava@gmail.com

**APPENDIX VIII (G): ADMISSION REGULATIONS FOR ART THERAPY
TRAINING, 1999 : A short summary**

**(Taken from the websites of the Ministry of Health and the Council for
Higher Education)**

The preliminary registration requirements are the same for all psychotherapy training in Israel—(a) a B.A. in a field of psychotherapy or the completion of the compulsory courses in a curriculum, such as a psychology B.A.; (b) academic-level mastery of English (tested); (c) educational or therapeutic experience. All relevant forms have to be completed and verifying documentation submitted, including a page-length letter on the reasons and events which brought the candidate to apply. All candidates undergo personal and group interview and are recommended to enter individual dynamic therapy (see Appendix VIII (c)).

The aim is to achieve "a careful selection process which judges, as far as possible, how suitable the candidate is to become a therapist" (Ministry of Health website, The Psychotherapy Professions- <http://www.health.gov.il/English/Pages/HomePage.aspx>)

To sum up, in 1988 there were four accredited training programmes for visual arts therapy — David Yellin College of Education, Jerusalem; Haifa University, Haifa; Bet Berl College, Kfar Saba; and Lesley College, (where only a third of the programme was taken in Tel Aviv, Israel, and the rest in Boston, Mass. USA). The Lesley College diploma was recognised by the Israel Ministries of Health and Education as a Master's degree qualification, and holders of the graduation certificate of the three Israeli programmes have been recognised by both ministries (since 1987) as fully qualified emotional/

mental health therapists, and their qualification is recognised as equivalent to a university Masters qualification in the psychotherapeutic professions.

"All art therapists in Israel" states the relevant legislation, "regardless of the qualification they hold, must be accredited by the I.C.E.T. and meet I.C.E.T. professional status qualifications" (see Appendix VIII (a)) "and the said organization is required to inspect the individual dossier of each candidate member to confirm that they have met all requirements (number of hours in therapy and in individual and group supervision, number of hours of practical work, success in the professional status upgrade examination). The organization must also certify every graduate of Israeli art therapy training."

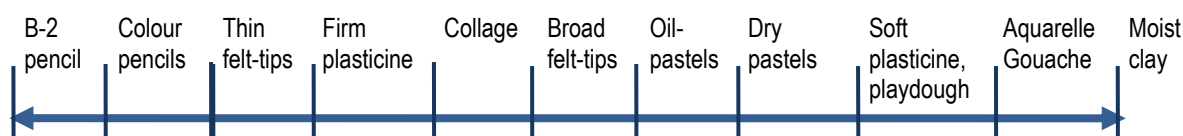
APPENDIX X: ART MATERIALS CATEGORIES

Langarten; searing

All the materials of art are divided into categories which tell us what emotional and dynamic strengths they have. There are four approaches to this classification:

1) *From solid to liquid*

Helen Langarten (1981) classifies materials by the ease/difficulty of manipulating them. The more liquid, the harder to manipulate, the harder the material - the easier they are to control:



2. Susan Searing offers an alternative, merely bipartite classification—into *hard and soft media*—according to the emotion generated by the handling of each sort of material.

Soft Media	Hard Media
Soft materials evoke softer feelings, such as fantasy, imagination, ideals and fine nuances of coping with things	The materials of this category evoke more physical feelings, such as anger, frustration, acting out, difficulties in coping with the here and now.
Soft plasticine, play dough, aquarelle, pastel chalks, silk paper	Gouache, clay, broad felt-tips, oil-paints, oil chalks, pastel chalks, torn paper, collage from ready-made materials

3. A third classification comes from Linor Steinhardt who refines Searing's classification into three categories: Intellectual – Emotional – Fantasy-making

Intellectual	Emotional	Fantasy-making
Handling these materials evokes intellectual thinking, cerebration	Handling these materials evokes strong emotions and deep-lying areas of the personality	Handling these materials evokes hopes, dreams and fantasies
Pencil, thin felt-tips, orderly collage, folded Bristol board, firm plasticine	Gouache, clay, oil paints, broad felt-tips, collage from torn materials, soft plasticine	Aquarelle, play dough, colour pencils, pastel chalks, oil chalks, collage from silk paper or cellophane

4. A fourth classification is again bipartite and stems from the way we work with materials and the feelings they give us (Moon, C.H., 2010). This classification is only applied when we watch a patient at work, when it is customary to refer to the way they work with two- and three-dimensional materials: do they take note of the materials' dimensionality at all, for example, do they smear out three-dimensional plasticine, turning into a two-dimensional material.

Two-dimensional	Three-dimensional
aquarelle, gouache pastel & oil chalks, charcoal, felt-tip pens, collage, pencil	Soft & firm plasticine, play dough, plaster, clay, folded, corrugated or sculptured paper, collage from three-dimensional ready-made materials, paste, sand.

Further Reading about the various art materials and their significance worth reading – Robin, 1984; Malchiodi, 2011; and Moon, C.H., 2010 pages 3-49.

APPENDIX XI: SPECIMEN ART THERAPY SYLLABUS (FROM DAVID YELLIN COLLEGE)

DAVID YELLIN COLLEGE OF EDUCATION, 2005-2006

Course Title: Populations (Year 1)

Name of teacher:

Course number:

Semesters: 1 and 2

Hours per week: 4

Course topic: The journey a therapist takes to get to know the 'populations' with which he/she will work over the course of their career.

Course goals:

1. To reach the understanding that by 'populations' is meant not only age and socioeconomic groupings or any other division of the general population but the human categories with which the therapist comes into contact— parents, children, adolescents, adults, artworks, symptoms.
2. To appreciate the differences between contact with these populations/categories and the role and functioning of the therapist in containing, contemplating and understanding them.
3. To develop the capacity to devise different languages for different worlds. To realize the need to find a creative and innovative approach for each population and category.
4. Combining theoretical materials with the first-hand experience of artwork in a core group context and with the processing of the artwork experience and the theoretical material within the group, we shall transit phases of emotional development/change and experience how these manifest themselves in artwork and the therapist-patient relationship.

Course sub-topics:

We shall focus on our main tool — ourselves as therapist, and shall study our key professional equipment—artworks and art materials. From these sources we shall draw out threads connecting us to the different groups and categories in order to feel and explore how they affect us and what we as art therapists have to provide in order to establish the basis on which the therapeutic process will develop.

Bibliography:

- D.I. Winnicott— Everything starts at home, Dvir Press, 1995 (in Hebrew)
- D.I. Winnicott— Playing and reality, Am Oved Press, 1996 (in Hebrew)
- A. Storr—The Dynamics of Creation, Poalim Library, 1991 (in Hebrew)
- P. Casement—Learning from the patient, Dvir Press, 1988 (in Hebrew)
- Y. Rimmerman—Children's pictures as a means of self-expression and diagnosis: the structural features of a picture, Otzar Hamoreh, 1990 (in Hebrew)
- Lowenfeld, V. (1957), Creative& Mental Growth, N.Y MacMillan
- Minuchin S. , Families and family therapy. Cambridge 1974.
- Rubin , J.A. (1984), Child Art Therapy.
- Rubin , J.A. (1984), The Art of Art Therapy.

Course grading:

- 20% — Attendance and participation
- 20% — Mid- first semester paper
- 20% — End-of-first-semester paper
- 30% — End-of-second-semester paper

